Millersville University and The Tell School of Music present

Return to Middle Earth: Wind Bands of Millersville in Concert

Millersville University
Concert Band
Dr. Christy Banks, Conductor

Millersville University
Wind Ensemble
Dr. Joe Cernuto, Conductor

Sunday, October 17
2:30 p.m.
Biemsderfer Concert Hall
Winter Visual Performing Arts Center
Concert Program

Millersville University Concert Band
Dr. Christy Banks, Conductor


Millersville University Wind Ensemble
Dr. Joe Cernuto, Conductor

Symphony No. 1 “The Lord of the Rings” (1987) .................. Johan de Meij (b. 1953)
I. “Gandalf” (The Wizard) performed combined with the MU Concert Band
II. “Lothlórien” (The Elvenwood)
III. “Gollum” (Sméagol)
IV. “Journey in the Dark”
   a. The Mines of Moria
   b. The Bridge of Khazad- Dûm
V. “Hobbits” performed combined with the MU Concert Band

LOL (Laugh Out Loud) (2016) ......................................................... Robert Buckley (b. 1946)

*Note – there will be a brief pause between Movement I “Gandalf” and Movement II “Lothlórien” in Symphony No. 1 for a stage reset
Concert Band Personnel

**Flute**
- Sarah Cahoe*
- Lindsey Husband
- Sophia Libonati
- Lindsey Siciliano
- Jordan Taylor
- Tucker Uebersax
- Mackenzie Van Sickle

**Oboe**
- Emily Funke*

**Bassoon**
- Rachel McFadden*

**Clarinet**
- Josh Kim*
- Alexis Bowen
- Jordan Bucks
- Gavin Grove
- Lindsey Hutchinson
- Anastasia Tolmachewich

**Bass Clarinet**
- Taylor Olszewski

**Alto Saxophone**
- Michael Asprea*
- Adam Ciampaglia
- Julia Glatt
- Hannah Gricks
- Seth Lynn
- Ryan Powell

**Tenor Saxophone**
- Frederick Arnold
- Anthony Rodriguez

**Baritone Saxophone**
- Chase Soler

**Horn**
- Andrew Renicky*
- Robert Ferry

**Trumpet**
- Logan Groft*
- Rachel Bitner
- Robbie Gricks
- Abigail Hoffner
- Collin Hood
- Ryan Monroe
- Connor Vencloski

**Trombone**
- Allegra Banks*
- Luke George
- Mitch McCain
- Ben Sedlacsik
- Hudson Smith

**Euphonium**
- Braeden Flynn*
- Travis Wolfrom

**Tuba**
- Grant Smith*

**Piano**
- Jordan Bucks

**Percussion**
- Grace Brulia*
- Emily Haas
- Brian Helduser
- Ryan Munroe
- Gavin Orth
- Graham Roberts

* Denotes section principal
Wind Ensemble Personnel

**Flute**
Michael McCall*
Sarah Cahoe
Emily Funke
Tucker Uebersax
Tehya Walters

**Trumpet**
Michael Eckersley*
Logan Benoist
Alex Gay
Patrick Spease

**Bassoon**
John Spade*

**Trombone**
Benjamin Nase*
Robert Ferry
Christina Rooks
Ross Mather, bass trombone

**Euphonium**
Colin Yohn*
Grant Smith

**Tuba**
Nathan Crumpler*
Dr. Jennifer Jester#

**Percussion**
Hudson Smith*
Adam Clark
Henry Miller
Marleigh Oberholtzer
*Gavin Orth*
Carly Spina
Kaitlyn Pekarik

**Saxophones**
Josh Kim, alto sax*
Elvis Zurita, alto sax
Ben Sedlacsik, tenor sax
Katie Everett, baritone sax

**Bass Clarinet**
Lindsey Hutchinson*

**Horn**
Alicia Huang*

* Section Principal
# Tell School of Music Faculty
*Guest Student Musician*
Program Notes

Marche des Parachutistes Belges (1945/75)-Pieter Leemans/Charles Wiley

While he was serving his year of military duty at the end of World War I, Leemans' regimental commander asked him to compose a march; it was begun, but never finished. Near the end of World War II, he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander drove him home that night, the march theme came back to his mind, and he wrote out all of the parts for the official March of the Belgian Paratroopers after reaching home. A quiet, unaggressive essay in the easy-paced European style, it is set in the form of a “patrol”; the music marches on from the distance, plays, and passes. This arrangement was made by Charles Wiley at the request of his Lamar (Texas) University Band students for the march's first U.S. performance. (Poothill Symphonic Winds Program Notes)

Born in Schaarbeek, Belgium, in 1897, Pieter (Pierre) Leemans went on to study piano, harmony, orchestration, and composition and began his teaching career in 1917 at the Etterbeek Music Academy. At 22, he served his year of military duty and returned to teach music again until 1932, when he became the pianist-conductor-program director for the official broadcasting company, N.I.R. In 1934, he won the composition contest for the official march of the 1935 Brussels World Exposition. He founded the Schaarbeek High School Choir in 1940 and won a composition contest for school songs three years later. From entries by 109 anonymous composers, works by Leemans were selected for first and second prize for the 1958 Brussels World's Fair. After a lifetime of composing, teaching, performing, and conducting, he died in 1980 at the age of eighty-two. (Poothill Symphonic Winds Program Notes)

Charles A. "Pete" Wiley (2 March 1925, Abilene, Texas – 2 June 1992) was an American composer, arranger and educator. Dr. Wiley began school in Abilene, but when his father, Dr. D. O. Wiley became band director at Texas Tech, the family moved to Lubbock where Pete graduated from Lubbock High School in 1942. He attended Texas Tech, earning a bachelor's degree in mathematics. He received a master's degree in music from the University of Texas, and a Doctor of Education degree from the University of Colorado. While attending Tech, Wiley played oboe and was drum major of the Texas Tech Band conducted by his father. He also did undergraduate study in music at the University of Kansas where he assumed the duties of drum major, and played first oboe in the band and orchestra, both conducted by his father's brother, Russell Wiley.

Dr. Wiley served a year as oboe instructor at the University of Kansas, and three years as assistant band and orchestra director with Weldon Covington at Austin High School in Austin, Texas. In 1952, he became director of bands at Lamar Tech, later to become Lamar University, in Beaumont, Texas.

The Lamar Symphonic Band, under Wiley's direction, performed by invitation at T.M.E.A. conventions five times, the first being in 1957 and the last being in 1980. The band also performed at two regional and three national M.E.N.C. conventions, and by invitation at three A.B.A. International conventions, and one regional convention of the College Band Directors National Association. The symphonic band also toured Mexico on five different occasions, traveling as far as Mexico City.

Dr. Wiley was an active member of the American Bandmasters Association, Alpha Chapter of Phi Beta Mu, and is the past National President of Kappa Kappa Psi. He was also a member of T.B.A., T.M.E.A., and T.M.A.A. (Texas Music Adjudicators Association). He was recognized by the School Musician Magazine of as one of the Ten Most Outstanding Band Directors in the U.S. in 1977. He was selected as Texas Bandmaster of the Year in 1989.

Wiley founded the publishing company TRN in 1973. He resided in New Mexico, where he managed the company until his death. (windrep.org)

This is a programmatic work depicting Genghis Khan and his army on the move. The opening theme "Warlord" represents Genghis Khan which is followed by the "Horseback" theme (comprised of an A and B section) starting in measure 22. These 3 musical representations are used throughout the piece creating a musical "campaign" complete with a serene village scene (measures 79-89) just before its decimation. Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion which continuously propel the music urgently forward. Extreme dynamic contrasts throughout the piece contribute to the emotional turbulence. Genghis Khan and his army ended the lives of thousands of people and his "Warlord" theme with great force, ends this work.

Genghis Khan (1165-1227)
Genghis Khan (more properly known as Chinggis Khan) was one of history’s most brutal, charismatic and successful warlords. He was a strategic genius. With his highly disciplined and effective army, Khan conquered more territory than any other conqueror creating an empire which continued to expand even after his death becoming the largest contiguous empire in history. Though many of his campaigns were in conquest of territory and riches, just as many were often a matter of retaliation. His non-military feats included the introduction of a writing system which is still used in Inner Mongolia today (Uighur script), an empire and society which stressed religious tolerance and the Mongol nation which would not exist today if not for his campaigns. (Julie Giroux)

Julie Ann Giroux was born in Fairhaven, Massachusetts on December 12, 1961. She graduated from Louisiana State University, Baton Rouge LA in 1984. She started playing piano at 3 years of age and began composing at the age of 8 and has been composing ever since. Her first published work for concert band, published by Southern Music Company was composed at the age of 13.

Julie began composing commercially in 1984. She was hired by Oscar winning composer Bill Conti as an orchestrator, her first project with Conti being “North & South” the mini-series. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celene Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr. and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys and Golden Globe awards. She has won individual Emmy Awards in the field of “Outstanding Individual Achievement in Music Direction”. When She won her first Emmy Award, she was the first woman and the youngest person to ever win that award. She has won it three times.

Giroux has also published a large category of classical works with emphasis on original compositions for Wind Band which are published by Musica Propria and distributed internationally. She is greatly sought after as a composer and recently completing her 5th Symphony “Sun, Rain & Wind” which premiered in June, 2018. Her music has been recorded and reviewed internationally receiving top reviews and her music has been performed at major music festivals the world over.

Giroux has been a true force in a male dominated field and has accrued many previously male only awards. She is a member of ASCAP, The Film Musicians Fund, Kappa Kappa PSI, Tau Beta Sigma and a member of the American Bandmasters Association. She is a recipient of the Distinguished Service to Music Medal Award, Emmy Awards and was the first female composer inducted into the American Bandmasters Association in 2009. (Julie Giroux)
**Symphony No. 1 “The Lord of the Rings” (1987) – Johan de Meij**

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 work has been composed for a normal concert band, augmented by a soprano saxophone, flugelhorn, and piano.

The movements are:

I. “Gandalf” (The Wizard)  
II. “Lothlórien” (The Elvenwood)  
III. “Gollum” (Sméagol)  
IV. “Journey in the Dark”  
   a. The Mines of Moria  
   b. The Bridge of Khazad-Dûm  
V. “Hobbits”

The symphony was written in the period between March 1984 and December 1987. The symphony “The Lord of The Rings” had its premiere in Brussels on 15 March 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 2 June 1988 at Kerkrade during the advance presentation of the 1989 World Music Competition. This same orchestra released the work on compact disk in March 1989 (KMK 001).

With his first symphony Johan de Meij became the winner of the **Sudler International Wind Band Composition Competition 1989**. The jury selected the work from 143 entries from 27 difference countries.

**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 “Lothlórien” (The Elvenwood)  
The second movement is an impression of Lothlórien, the elvenwood with its beautiful trees, plants, exotic birds, expressed through woodwind solos. 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 monstrous 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 funebre, 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. (Johan de Meij)

Dutch composer and conductor Johan de Meij (Voorburg, 1953) received his musical training at the Royal Conservatory of Music in The Hague, where he studied trombone and conducting. His award-winning oeuvre of original compositions, symphonic transcriptions and film score arrangements has garnered him international acclaim and have become permanent fixtures in the repertoire of renowned ensembles throughout the world. His Symphony No. 1 The Lord of the Rings was awarded the prestigious Sudler Composition Prize and has been recorded by myriad ensembles including The London Symphony Orchestra, The North Netherlands Orchestra, The Nagoya Philharmonic and The Amsterdam Wind Orchestra. His Symphony No. 2 The Big Apple, Symphony No. 3 Planet Earth, Symphony No. 4 Sinfonie der Lieder as well as his solo
concertos, T-Bone Concerto (trombone), UFO Concerto (euphonium) and Casanova (cello) have been enthusiastically received at many of the world’s finest venues.

Before devoting his time exclusively to composing and conducting, Johan de Meij enjoyed a successful professional career as a trombone and euphonium player, performing with major orchestras and ensembles in The Netherlands. He is in high demand as a guest conductor and lecturer, frequently invited to speak about and perform his own works. In 2010, he was appointed regular guest conductor of the Simón Bolívar Youth Wind Orchestra in Caracas, Venezuela – part of the celebrated Venezuelan educational system El Sistema. He currently maintains posts with both the New York Wind Symphony and the Kyushu Wind Orchestra in Fukuoka, Japan as their principal guest conductor. Johan is founder and CEO of his own publishing company Amstel Music, established in 1989.

When not traveling, Johan divides his time between his Hudson Valley home and his Manhattan apartment with his wife and muse Dyan, cats Lenny, Gustavo, Tosca & Lulu and doggy Lucy

**LOL (Laugh Out Loud - 2016) – Robert Buckley**

LOL (Laugh Out Loud) is a wacky, fast-and-furious barn-burner reminiscent of a circus march or “screamer.” It was written for the Naden Band of the Royal Canadian Navy in celebration of their 75th anniversary as an opportunity to display their dazzling technical facility and humor. This composition is built around cartoon-like upward and downward scale motifs, tritone progressions, laughing rhythms and trombone glissandi, to create a zany, madcap tour de force (Robert Buckley)

*Robert Buckley* has a diverse career as a composer, arranger, performer, producer, recording artist and conductor. In the pop world, he created several albums and hit songs with labels such as CBS and A&M. The number one single Letting Go one him a gold record. He conducted and arranged for major artists such as Michael Bublé, Bryan Adams, Céline Dion, Our Lady Peace, Simple Plan and Aerosmith, to name a few. In the film and television world, he scored numerous award-winning shows for Disney, Alliance, ABC, FOX, CBS, PBS, CBC and the Cartoon Network. In the live stage world, he composed music for contemporary dance, musicals and large scale worldwide television events including the Calgary Olympics, the Victoria Commonwealth Games, the Vancouver Olympics and the FIFA World Cup Opening Ceremony with Cirque Du Soleil. He composed This is My Home for the Canadian Pavilion at the World Expo – a song that has been performed at every Canada Day since and has become a Canadian tradition. In the concert world, his symphonic wind band compositions have been performed worldwide.

Robert was invited to be composer-in-residence at Troy University in Alabama, where a CD of his symphonic wind music was recorded, called “Continuum.” He also served as composer-in-residence at Pacific University in Oregon. For several years he has been invited to attend the Con Brio Whistler Music Festival and was commissioned to composer Where Mountains Touch the Sky for a massed band of more than 1500 players. Recently, he had the honor of recording a CD, called “Undercurrents,” with the renowned Naden Band of the Canadian Navy.

Robert lives in Vancouver, BC, Canada with his wife, choreographer and director, Marlise McCormick.  
[www.bobbuckley.com](http://www.bobbuckley.com) (Robert Buckley)
Conductors

Christy Banks is Associate Professor of Clarinet & Saxophone at the Tell School of Music at Millersville University of Pennsylvania where she also serves as Assistant Chair of the Music Department. Prior to her appointment to the Millersville University Music Faculty in 2005, Dr. Banks previously taught clarinet, saxophone, and related music courses at Nebraska Wesleyan University, Concordia University of Nebraska, Doane College, Union College, and Peru State College. She has presented at conferences of the College Music Society, International Clarinet Association, National Association of College Wind and Percussion Instructors, New Music Gathering, the Beijing Modern Music Festival, and Music by Women. Interested in newly composed music, Dr. Banks performs regularly with the Spatial Forces Duo and can be heard in commercially available recordings with NakedEye Ensemble and the Nebraska Chamber Players. Internationally, she has appeared as a solo/chamber artist in Belgium, Canada, Italy, Germany, Austria, China, New Zealand, and Iceland. She currently holds the bass clarinet position in Lincoln’s Symphony Orchestra. In Pennsylvania, Banks has performed with the Pennsylvania Philharmonic, Allegro Orchestra Lancaster, Opera Lancaster, as well as the Allentown, Harrisburg, Lancaster and Reading Symphony Orchestras. Banks received her DMA and BM in clarinet from the University of Nebraska-Lincoln and an MM in clarinet from Florida State University. Her primary clarinet teachers are Diane Cavein Barger, Frank Kowalsky, Eric Ginsberg, and Wesley Reist. Her saxophone teachers are Robert Fought and Rebecca Gann. Dr. Banks is the Pennsylvania State Chair of the International Clarinet Association, the founder of the Millersville University Single Reed Symposium, and the Artistic Director of the International Clarinet Association’s 2022 ClarinetFest®.

Joe Cernuto is Assistant Professor of Music at Millersville University, where he directs the Marching Marauders, conducts the Wind Ensemble, and teaches courses in music and music education. He also serves as director of Millersville Summer Music Camps. Dr. Cernuto is an in-demand clinician, adjudicator, arranger, and conductor in the concert and marching venues. Prior to Millersville, Dr. Cernuto was a Graduate Teaching Assistant at the University of Iowa in Iowa City, Iowa. He has seven years of experience in the public schools of Oklahoma and North Carolina teaching middle school and high school marching band, concert band, jazz band, and eurhythmics. He also served as director of bands at Rogers State University in Claremore, Oklahoma from 2006-2009.

Dr. Cernuto earned his Doctor of Musical Arts in Wind Conducting from the University of Iowa and his Bachelor of Music Education and Master of Music in Music Education from the University of Florida in Gainesville, Florida. Dr. Cernuto’s professional affiliations include the College Band Director’s National Association, the National Band Association, Pennsylvania Music Educator’s Association, the National Association for Music Education and Kappa Kappa Psi. Dr. Cernuto and his wife Megan have three daughters – Quinn, Nora, and Avery.
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Dr. Christy Banks, Assistant Chair

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Mark Your Calendars – visit millersville.edu/music/events for tickets and more details

October 29 – Octubafest, 7:30 pm
November 2 – Fall Brass Concert, 7:30 pm
November 5 – Jazz Bands: Jazz at the ‘Ville, 7:30 pm
November 6 – University Choirs in Concert, 7:30 pm
November 13 – MU Orchestra: Orchestral Masterworks, 7:30 pm
November 14 – Wind Bands: Reawakening, 2:30 pm
November 15 – African Dance & Drumming Concert, 7:30 pm
November 18 – Commercial Ensemble Concert, 7:30 pm
November 19 – Commercial Lab Band, 7:30 pm
November 30 – “Not So Silent Night” Featuring Commercial Ensembles, 7:00 pm
Glorious Sounds of the Season – December 4, 4:00 and 7:30 pm, December 5, 7:30 pm

www.millersville.edu/music