

The Community Band of Brevard

Recipient of the John Philip Sousa Foundation's
1999 Sudler Silver Scroll Award

Presents

Music by John Williams

Sunday, September 14, 2003 at 2:00 P.M.
North Brevard Senior Center, Titusville

Friday, September 19, 2003 at 8:00 P.M.
Fine Arts Auditorium
Brevard Community College, Cocoa

Sunday, September 21, 2003 at 3:00 P.M.
Auditorium
Merritt Island High School

Featuring

Jim Bishop, soloist

Purpose and History

The Community Band of Brevard exists to educate its members, to entertain its audiences, and to serve its community. Specifically,

For members, The Community Band of Brevard will provide:

- Enjoyable and meaningful music experiences;
- Opportunities to utilize their music performing skills and broaden their music horizons;
- Opportunities to develop and improve their performing skills both as individuals and as an ensemble.

For audiences, The Community Band of Brevard will provide entertaining concerts of music performed at the highest level of quality.

For the community, The Community Band of Brevard will provide its services, schedule permitting, when requested to satisfy the needs of the entire or significant subsets of the community.

The musical director of the Community Band of Brevard is Mr. Marion Scott, formerly the Director of Bands at Brevard Community College. Mr. Scott formed the Community Band of Brevard in 1985 to provide a performance outlet for adult musicians in the area. The Band's membership, currently numbering about sixty, includes people of all ages representing many occupations.

The Community Band of Brevard takes seriously its responsibility to provide entertaining concerts at the highest level of quality. That has always been our goal, but in June, 1992 the Band's members formally committed to Philosophy, Purpose, and Vision statements which succinctly describe the operating principles governing the Band's decisions and processes and which have produced a high quality ensemble. That commitment has brought us several invitational performances of which we are very proud. Those include: Florida Music Educators Convention (Tampa, January 1989); American School Band Directors Association National Convention (Orlando, July 1989); Florida Bandmasters Association Summer Convention (Ocala, July 1993 and Ocala, July 1997); and the Association of Concert Bands National Convention (Gainesville, April 1995).

Most of our concerts have a specific purpose upon which the entire program focuses. Our concerts have had many themes including Mozart, Sousa, Gilmore, Tchaikovsky, Black Composers, Women Composers, American Composers, Movie Music and many more. Those themes have often led us to include exceedingly difficult works, which we willingly do, and to include special guest artists which we actively seek (e.g. a dancer from the Kirov Ballet and a violin soloist were in our Tchaikovsky concert, and a nationally recognized trumpet player was in our Black Composers concert). These facts exemplify the commitments of our members and Board of Directors to our purpose which is stated above.

The Band gives several concerts throughout the year. Our concerts include many diverse musical genres, composers, and often previously unpublished works for band. Each program is planned to please a variety of musical tastes. If you wish more information about the Band, or wish to join, contact Enoch Moser at (321) 452-5725. Also visit our web site at <http://www.brevard.cc.fl.us/~cbob/>.

Future Concerts

Community Band of Brevard, 2003-2004 Schedule

A Winter Concert

December 4, 2003 (Thursday), 8:00 P.M.	BCC Fine Arts Auditorium, Cocoa
December 7, 2003 (Sunday), 3:00 P.M.	Merritt Island High School Auditorium

Christmas on the Green

December 14, 2003 (Sunday), 4:00 P.M.	La Cita Country Club, Titusville
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Band Classics

March 14, 2004 (Sunday), 2:00 P.M.	North Brevard Senior Center, Titusville
March 19, 2004 (Friday), 8:00 P.M.	BCC Fine Arts Auditorium, Cocoa
March 21, 2004 (Sunday), 3:00 P.M.	Merritt Island High School Auditorium

Concert in the Style of John Philip Sousa

June 4, 2004 (Friday), 8:00 P.M.	BCC Fine Arts Auditorium, Cocoa
June 6, 2004 (Sunday), 3:00 P.M.	Merritt Island High School Auditorium

Schedule and thematic information is subject to change. Call 452-5725 or 725-9191 to confirm details, or visit our web site at <http://www.brevard.cc.fl.us/~cbob/>.

At the Merritt Island High School Auditorium and the Brevard Community College Fine Arts Auditorium, food or drinks are not permitted inside the auditorium facility.

Do You Play an Instrument?

The Community Band of Brevard is a valuable community resource for those who play a wind or percussion instrument and who are looking for an outlet for their skills. Membership is available to anyone who plays a band instrument. We do not audition new members.

If you play a band instrument, now is a good time for you to join. If you are interested, come to a rehearsal, which we have on Wednesdays at 7 P.M. in the band room on the Cocoa Campus of BCC. If you wish to speak to someone about the band, call Enoch Moser (452-5725) or Marion Scott (268-5312).

Chairman's Message

Welcome to a new and exciting season of music by the Community Band of Brevard (our 19th)! If you look at the themes for this season, which are identified elsewhere in this program, you will recognize that the Band has a golden opportunity to live up to its stated purpose which is: *The Community Band of Brevard exists to educate its members, to entertain its audiences, and to serve its community.* We intend to do just that.

Today's concert is perhaps the best of those opportunities. John Williams' music is highly recognizable and enjoyable. I think you, our audience, will be entertained very much by his music. By providing free concerts, we believe we are serving our community in a way that brings its residents and visitors valuable cultural experiences.

That leaves the first element of our stated purpose — *to educate its members.* I believe this concert is a very educational experience for our members. I know it is for me. I had no idea until I started researching Williams' music in preparation for this concert, just how versatile and prolific a composer Mr. Williams is. His music ranges from the very familiar movie music and Olympic fanfares, to television news and entertainment themes, to stand-alone concert works. Most people are not familiar with anything beyond his most familiar movie music and Olympic fanfares. If you look at the list of his works in this program, I think that you cannot help but appreciate his musical versatility and depth.

Mr. Williams' music not just affords, but demands, us to fulfill another aspect of the educational experiences we are committed to provide our members. Much of Mr. Williams' music is insidiously difficult. The Band's stated purpose also includes a commitment to provide members *Opportunities to develop and improve their music performing skills both as individuals and as an ensemble.* Rising to the level of performance required by the music in this concert, without question, gave members that opportunity. All band members, and our Director, worked very hard to prepare this concert's very difficult music.

The one disappointment I have about this concert is that we were not able to include one of Mr. Williams' serious concert pieces. None of them is available for performance by concert band. Mr. Williams retains tight control over his music and the only work he has authorized to be arranged for concert band is his Tuba Concerto, and that arrangement has not yet been published.

Finally, I want to thank Mr. Jim Bishop for sharing his considerable talent with us in this concert as our featured soloist.

Enoch Moser
Chairman, Board of Directors
Community Band of Brevard

Director of Community Band of Brevard

Marion A. Scott, a native of South Carolina, taught in Brevard County, Florida schools for 39 years. From 1959 to 1965 he served as Band Director at Southwest Junior High School in Melbourne. In 1965 he founded the Merritt Island High School Band when the school opened, and directed the group until 1975. The school's instrumental program included a 230-piece marching band, wind ensemble, symphonic band, woodwind and brass ensemble classes, concert band, two jazz ensembles, and a jazz theory class. He recently retired as Director of Bands at Brevard Community College, Cocoa Campus.

Mr. Scott has earned the degrees of Bachelor of Science in Music Education from the University of Georgia, and Master of Music in Performance from the University of South Florida.

His professional affiliations include Phi Beta Mu, Phi Mu Alpha, ASBDA (for which he served as State Chairman), MENC, NAJE, CBDNA, and the Florida Music Educator's Association. He has also been active in the Florida Bandmaster's Association, in which he has held the position of District Chairman of the FBA Board of Directors, and has served on the FBA Stage Band Committee.

Mr. Scott has served as an adjudicator for concert, solo, ensemble, and stage band contests throughout Florida. He has served as Conductor/Clinician for various music festivals throughout Florida, such as All State Reading Bands in 1977 and 1978, All State Junior High Concert Band in 1980, Brevard All County Junior High School Band in 1982, Hillsborough All County High School Band in 1986, and the Brevard All County High School Band in 1988. In 1985 he established the Brevard Community Band (currently known as the Community Band of Brevard).



Marion Scott

Associate Conductors

Carrie Giordano is a graduate of Florida State University with a Bachelor of Music Education degree. While at Florida State, she studied flute with Professor Charles DeLaney, and performed in many area ensembles such as Wind Symphony, Tallahassee Winds, Symphonic Band, Opera Orchestra, and the University Symphony Orchestra. She performed under the batons of such distinguished musicians as Robert Shaw, Gunther Schuller, Donald Hunsberger, Phillip Glass, Walter Hartley, James Croft and H. Robert Reynolds.

Ms. Giordano is a current member of MENC, FMEA FOA and Tau Beta Sigma music sorority. Additionally, she is the principal flute with the Central Florida Winds and the Community Band of Brevard. She was the Associate Director of Bands and the Director of Orchestras at Palm Bay High School in Melbourne from 1999—2002. Currently, Ms. Giordano is the director of music at Sherwood Elementary School in Melbourne. Her professional duties include teaching general music, chorus and orchestra.



Carrie Giordano

Originally from Merritt Island, Tom Waid first developed as a musician in the Brevard County School System where he was a founding member of the Merritt Island High School Band directed by Marion Scott. He graduated from Merritt Island High School in 1966 and went on to study music at the University of South Florida and received his bachelor degree in Music Education in 1970. He has been a Tuba player with the Florida Gulf Coast Symphony Orchestra, the Portland, Maine Symphony Orchestra, and La Orquesta Sinfonica del Estado de Mexico in Toluca, Mexico. In addition he has performed with the Handel-Haydn Society of Boston and has been the Tuba player with the Cambridge Brass Quintet in Boston and the Contemporary Brass Quintet in Philadelphia. As a Band director he has served at Cocoa Beach High School and at John Bartram High School in Philadelphia. His most extensive musical experience has been, along with his wife, Linda, as a member of The United States Army Band in Washington D. C. He has performed with The U. S. Army Ceremonial Band and the Army Herald Trumpets. Most of his time with The Army Band has been spent as a Tuba Player with The Concert Band. In February 2000 he and Linda retired from The Army Band and took a break from work and music and voyaged to the Caribbean aboard their sailboat. After fourteen months of a free and easy lifestyle they've returned to Tom's hometown of Merritt Island and are back to work and musical activities. In addition to being a musician he is also a Scuba Diving Instructor and has taught at the Annapolis Scuba Center in Annapolis, Maryland and has taught recreational scuba diving at the United States Naval Academy in Annapolis. Presently he is teaching at American Divers International on Merritt Island.

Guest Soloist

James Bishop is a native of Brevard County. He is a graduate of Rockledge High School and he holds a Master of Music degree from the University of Wisconsin and a Bachelor of Music Education from Northwestern University where he was a student of Dr. Frederick L. Hemke. After serving as Director of Bands at Rockledge High School, Mr. Bishop was appointed to the faculty of Northwestern University as Assistant Professor of Saxophone, Director of the Wind Chamber Music Program, and Conductor of the Chamber Winds. Concurrent with his duties at Northwestern University, he served as Visiting Instructor of Saxophone and Chamber Music Coach at the Interlochen Arts Academy in Michigan.

Since 1987, James Bishop has served as Assistant Professor of Music and Humanities at Brevard Community College where he conducts the Wind Ensemble, the Orchestra, and the Jazz Ensemble. In 1991, Mr. Bishop was appointed to the position of Instructor of Saxophone at Stetson University; a position which he maintains concurrent with his duties as Director of Instrumental Music at Brevard Community College.



Jim Bishop

James Bishop has a national reputation as a chamber music performer and coach. He has performed with The American Saxophone Quartet, The Chicago Saxophone Quartet, and the Contemporary Chamber Players of Chicago. During his tenure at Northwestern University and Stetson University, chamber music groups under Mr. Bishop's direction have been laureates of the Coleman, Monterrey, and Fischhoff Chamber Music Competitions.

Mr. Bishop maintains an active career as a solo recitalist. In 1987, Mr. Bishop was a finalist in the prestigious Concert Artist Guild competition in New York. He has performed at World Saxophone Congresses in North America and Europe. Mr. Bishop has played for some of the world's greatest conductors. He has performed with the Chicago Symphony Orchestra, the Milwaukee Symphony Orchestra, the Wisconsin Chamber Orchestra, the Grant Park Orchestra, the Orlando Philharmonic, the Florida Space Coast Philharmonic, the Northwestern University Wind Ensemble, the Northwestern University Contemporary Chamber Ensemble, the Cornell College Wind Ensemble, the Stetson University Symphonic Wind Ensemble, the Central Florida Winds and the Community Band of Brevard.

John Williams Biography

John Towner Williams was born in the Flushing section of Queens, in New York City, on February 8, 1932, the oldest child of Esther and Johnny Williams. His father, a jazz drummer, had been one of the original members of the Raymond Scott Quintet and later was a percussionist with the CBS Radio Orchestra and NBC's "Your Hit Parade". Music played an important part in the lives of John, his brothers Jerry and Don, and his sister Joan. From the age of seven he studied piano, and he also learned to play the trombone, the trumpet, and the clarinet. In 1948 the family moved to Los Angeles, where the father free-lanced with film studio orchestras. After graduating in 1950 from North Hollywood High School, where he played, arranged, and composed for the school band, Williams took courses in piano and composition at UCLA and studied privately with pianist-arranger Bobby Van Eps. He composed his first serious work, a piano sonata, as a nineteen-year-old student.

Drafted in 1952, Williams was assigned to the United States Air Force, and as a part of his tour of duty he conducted and arranged music for service bands. After his discharge in 1954, he spent a year at the Julliard School of Music as a piano student of Rosina Lhevinne. During his stay in New York he worked at various nightclubs as a jazz pianist. Later he was accompanist and conductor for singer Vic Damone, played for composer Alfred Newman at Twentieth Century-Fox, and was engaged as a pianist with Morris Stoloff's Columbia Pictures staff orchestra in Hollywood, of which his father was then a member. His talent for orchestration was soon recognized and encouraged by the studio composers. Meanwhile, he continued his serious music studies in Hollywood with Arthur Olaf Anderson and with the noted Italian composer Mario Castelnuovo-Tedesco.

Beginning with his first screen credit, for *Because They're Young* in 1960, Williams' career as a composer of film scores gathered steady momentum. Prized for his versatility, he wrote music for jazz combos, dance bands, and symphony ensembles. Beginning on the late 1950's, Williams was also involved in television. He appeared as a jazz pianist in the Detective series *Johnny Staccato*, and he both composed and conducted for such shows as *M-Squad*, *Wagon Train*, and *Chrysler Theatre*. In 1974, a young Steven Spielberg came to John Williams after being moved by his score to *The Rievers* and asked him to score his new movie, *Sugarland Express*. After his string of highly popular disaster film scores including *The Towering Inferno*, *Earthquake*, *The Poseidon Adventure*, *Black Sunday*, and *The Fury*, critical notice of the scores, although often perfunctory in film reviewing, at times recognized the music's important contribution to the success of the films. Recognition also came through the Academy Award nominations (over 35 to date) he garnered for music he wrote or arranged, including those for several songs in the 1960's.

Through the 1980's and 1990's, and into the 2000's, Williams has poured out more wonderful scores, none of which need mentioning by name. Williams began conducting orchestras for the soundtrack recordings of all of his own works (with the exception of a few early scores), and over the years he has also undertaken assignments for conducting light classical music with the symphony orchestras of such cities as Atlanta, Dallas, Pittsburgh, and Los Angeles. In 1980, the

John Williams Biography (continued)

Boston Symphony management announced that it had concluded a three-year contract with John Williams to become the nineteenth conductor of the Boston Pops. Although it was generally agreed that no one could totally replace the revered Arthur Fiedler, the choice of Williams was greeted with enthusiasm.

In addition to working for motion pictures and television, Williams has made his mark as a composer of concert music. His many concert works are listed elsewhere in this program.

Trimly bearded, tall, and sandy haired, John Williams is familiar to many as a result of his frequent appearances as an Oscar nominee at the annual televised Academy Award ceremonies. Widowed when his wife of eighteen years, Barbara, died in 1974 of a cerebral hemorrhage, Williams was married a second time, on June 9, 1980, at King's Chapel House in Boston, to Samantha Winslow, a photographer and interior decorator whom he had known in Hollywood for about five years. Once making his home in Boston, he kept his ties with southern California because of his continued interest in film music, and because his sons Joseph and Mark, who have embarked on their own musical careers, his daughter Jennifer, a doctor, and his retired parents live there. After retiring from the Boston Pops, he moved back to California to be closer to family and the industry. He is fond of golf and tennis and of playing chamber music with his friends.

Community Band of Brevard Personnel

Flute/Piccolo: Kathleen Colman, Retail Coordinator; *Michael Freeman, Lead Engineer; †Carrie Giordano, Music Educator; Carol Hays, Business Owner; Connie Miller, Educator; *Gwen Phelps, Volunteer Worker; Alice Reshel, Software Engineer.

Oboe: *Jean Allan, Office Clerk; Victoria Cabrera, Massage Therapist; †Jane Francoeur, Homemaker.

Bassoon: Donna Kibbe, Guidance Counselor (Retired); Linda Waid (Viola), U. S. Army (Retired), Music Educator.

Clarinet: Paul Burrucker, Musician; Roy Carter, Educator; Judy Cook, V. P., Insurance Agency; Laurie Deremer, Educator (Retired); Dorothy Hibbard, Music Educator; †Ronald Jewell, U. S. Postal Service; *Enoch Moser, Engineer; David Tweed, (Retired).

Bass Clarinet: Jessica Armitage, Homemaker; Kevin Strang, Musician/Music Store Owner.

French Horn: †Charlotte Barton, Engineer (Retired); Anne Beyette, Photographer; Seth Miller, Music Educator (Retired).

Alto Saxophone: Jay Robinson, College Student; *Rebecca Smith, Logistics Engineer; †Jeffrey Vickers, Electrical Engineer.

Tenor Saxophone: Andres Goldberg, Systems Administrator; *Philip Miller, Electrician (Retired).

Baritone Saxophone: William Casey, U. S. Army (Retired).

Trumpet/Cornet: Mark Browning, Engineer; Bruce Gordon, Sales Manager; Stephen Hightower, Electronic Engineer; Tracy Patt; †Russ Weinstein, DDS (Retired); *David Wilson, KSC Groundskeeper.

Trombone: †Laurent Gareau, Music Educator (Retired); Jack King, Aerospace Industry (Retired); René Lewis, Logistics Manager; Chester Wilcox, Jr., Electrical Engineer (Retired).

Baritone/Euphonium: Howard Cmejla, V. P., Pharmaceutical Co. (Retired); Gerald Leach, Engineer (Retired).

Tuba: †Edward Moran, Engineering Specialist; Douglas Phillips, Music Educator; Thomas Waid, U. S. Army (Retired).

String Bass: Daniel Heiney, Photographer.

Percussion: Suzanne Clark, Educator; Gene Egge, U. S. Air Force (Retired); Ed Eliason, Private Music Educator; *†Russell Jones, Aerospace Technician; Daniel Richardson, Senior Propulsion Engineer; Phyllis Robbins, Law Enforcement (Retired); Barbara Ziegler, Production Control Analyst.

Piano: Jane Francoeur, Homemaker.

*Charter Member - participated in the premiere performance of the Band on November 21, 1985.

†Section Leader.

Program

Olympic Fanfare and ThemeArranged by James Curnow

Seven Years in Tibet..... Arranged by John Moss

Harry Potter Symphonic Suite Arranged by Robert W. Smith
(Harry Potter and the Sorcerer's Stone)

Theme From Angela's Ashes Arranged by John Moss

Star Wars Trilogy..... Arranged by Donald Hunsberger

The Imperial March (Darth Vader's Theme)
Princess Leia's Theme
Battle in the Forrest
Yoda's Theme
Star Wars (Main Theme)

Intermission (15 Minutes)

Summon the Heroes Arranged by Paul Lavender

John Williams: Four Symphonic Themes..... Arranged by Paul Lavender

The Flag Parade
A Hymn to New England
Duel Of the Fates
Parade Of The Slave Children

Catch Me If You Can Arranged by Jay Bocook
Soloist: Jim Bishop, Alto Saxophone

The March from "1941" Adapted for Band by Paul Lavender

Selections from E.T. Arranged by Frank Erickson

Program Notes — Music by John Williams

Olympic Fanfare and Theme

Mr. Williams wrote *Olympic Fanfare and Theme* for the 1984 Olympic Games which were held in Los Angeles. It was included in a compilation of compositions specially put together for the 1984 event, appropriately entitled "The Official Music of the 1984 Olympics." Other Olympic-related works by Mr. Williams are: *We're Lookin' Good!*, composed for the Special Olympics in celebration of the 1987 International Summer Games; the themes for the Summer Olympic Games of 1988 (*Olympic Spirit*) and 1996 (*Summon the Heroes*); and the 2002 Winter Games (*Call of the Champions*).

Seven Years in Tibet

Seven Years in Tibet is a 1997 movie. It tells an absorbing story about a selfish and arrogant mountaineer and adventurer from Austria whose attempt to scale a formidable Himalayan mountain peak in 1939 is interrupted by World War II. His subsequent adventures take him to Lhasa, a holy city in Tibet that is normally closed to visitors. There he is befriended by the 14-year-old Dalai Lama and experiences a transformation to being a much better person.

The film was produced and directed by Jean-Jacques Annaud who said the following about Mr. Williams: "I have a lot of admiration for people whose work lies at the cross-roads of my two passions. If I believed in reincarnation, as the Tibetans do, my wish would be to come back as someone like John Williams, the composer and conductor, dividing my time between making music for films and music for its own sake.

"I do not know whether the good fairies would endow me with the same versatility and talent, but we are allowed to dream. The fact is that for years I have dreamt of being able to place my images in the hands of John Williams. I rank him with Prokofiev and Nino Rota, for he is one of those rare people who has found the perfect marriage, the bloom of true reciprocity that develops between the orchestra and the screen."

Harry Potter Symphonic Suite (Harry Potter and the Sorcerer's Stone)

Harry Potter and the Sorcerer's Stone (known as *Harry Potter and the Philosopher's Stone* in other countries) came out in 2001 and was the first in the series of movies from J. K. Rowling's *Harry Potter* books. It is an adventure film about an 11-year-old boy's many high-flying adventures as he spends a year at a boarding school for sorcerers after learning that he's a wizard.

The movie's title relates to a small rock with magical powers that can turn any metal into gold and creates the elixir of life that ensures immortality.

Theme From Angela's Ashes

The movie *Angela's Ashes* was a gripping 1999 adaptation of Frank McCourt's highly popular, Pulitzer Prize-winning memoir about growing up in the dire poverty of Dublin in the 1930's and 40's amidst a very stressful family situation.

Star Wars Trilogy

Star Wars Trilogy is a wonderful arrangement by Donald Hunsberger of John Williams' thrilling music from the first three of the Lucasfilm Ltd. blockbuster *Star Wars* productions: *Star Wars*, *The Empire Strikes Back*, and *Return of the Jedi*. The *Star Wars* movies are highly imaginative entertainment experiences that transport audiences to an unknown galaxy thousands of light years from Earth. The stories follow Luke Skywalker on journeys through exotic worlds in a perpetual struggle of good versus evil and the eventual success of love conquering all.

The five movements of this *Trilogy* were selected by the arranger to display the excitement, beauty, and contrast in these three films. The music ranges from the evil might of the Galactic Empire and the supreme villainy of its leader in *The Imperial March (Darth Vader's Theme)* to romantic gentleness in *Princess Leia's Theme*.

Program Notes — Music by John Williams (continued)

Summon the Heroes

Mr. Williams wrote *Summon the Heroes* for the 100th Anniversary Celebration of the Modern Olympic Games which took place in Atlanta, Georgia in 1996. Mr. Williams annotated the score with "For Tim Morrison." Tim Morrison is one of the best lyrical trumpet players in the world and was featured in the recording of this piece by the Boston Pops Orchestra on the Sony label CD of the same title.

Four Symphonic Themes

Three of the four themes in this work are from well-known movies. *The Flag Parade* and *Duel of the Fates* are from *Star Wars: Episode I — The Phantom Menace* (1999). *Parade of the Slave Children* is from *Indiana Jones and the Temple of Doom* (1984).

While serving as the conductor of the Boston Pops in 1987, Williams wrote *A Hymn to New England* as the accompaniment to *New England Time Capsule*, an Omnimax travelogue. The Boston Pops premiered it on May 5, 1987 with Mr. Williams conducting.

Catch Me If You Can

"The 2002 film *Catch Me If You Can* constituted a delightful departure for director Steven Spielberg. It tells the story of Frank Abagnale, the teenaged imposter who baffled FBI agents with his incredible exploits.

"The film is set in the now nostalgically tinged 1960's, and so it seemed to me that I might evoke the atmosphere of that time by writing a sort of impressionistic memoir of the progressive jazz movement that was then so popular. The alto saxophone seemed the ideal vehicle for this expression and the three movements of this suite are the result.

"In recording the soundtrack for this entertaining film, I had the services of saxophonist Dan Higgins, to whom I'm indebted for his virtuosic skill and beautiful sound. My greatest reward would be if other players of this elegant instrument might find some joy in this music."

-John Williams

The March from "1941"

1941 was a 1979 movie directed by Steven Spielberg. It is probably the most ridiculed of all Spielberg's films. It was a comedy set in Los Angeles amid the panic following the bombing of Pearl Harbor. As a comedy it was a major flop and is probably Spielberg's one and only failure. This march opens the score and its infectious rhythms and patriotic riffs set the tone nicely for the film.

Selections from E.T.

Spielberg's 1982 movie *E. T. The Extra-Terrestrial* told of a 10-year-old boy befriendng a creature from another world who was stranded on Earth. The highly regarded and very successful film told a warm, insightful story of childhood innocence, frustration, courage and love. Williams' soaring music brought him an Oscar.

Program Notes by Enoch Moser
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John Williams awards/nominations

ACADEMY AWARD NOMINATION (2002)

Best Original Score

CATCH ME IF YOU CAN

BAFTA AWARD NOMINATION (2003)

Anthony Asquith Award for Achievement in Film Music

CATCH ME IF YOU CAN

GRAMMY AWARD NOMINATION (2002)

Best Instrumental Composition

“Hedwig’s Theme” from HARRY POTTER AND THE SORCERER’S STONE

GRAMMY AWARD NOMINATION (2002)

Best Score Soundtrack Album

HARRY POTTER AND THE SORCERER’S STONE

EMMY AWARD NOMINATION (2002)

Outstanding Music Direction

THE 74th ANNUAL ACADEMY AWARDS

ACADEMY AWARD NOMINATION

(2001)

Best Original Score

A.I. ARTIFICIAL INTELLIGENCE

ACADEMY AWARD NOMINATION

(2001)

Best Original Score

HARRY POTTER AND THE SORCERER’S STONE

GOLDEN GLOBE AWARD NOMINATION (2002)

Best Original Score

A.I. ARTIFICIAL INTELLIGENCE

GRAMMY AWARD NOMINATION (2001)

Best Score Soundtrack Album

A.I. ARTIFICIAL INTELLIGENCE

NATIONAL BOARD OF REVIEW (2001)

Career Music Achievement Award

ACADEMY AWARD NOMINATION

(2000)

Best Original Score

THE PATRIOT

GRAMMY AWARD (2000)

Best Instrumental Composition

“Theme from Angela’s Ashes” from ANGELA’S ASHES

SHOWEST MAESTRO AWARD (2000)

Career Achievement Award

ACADEMY AWARD NOMINATION

(1999)

Best Original Score

ANGELA’S ASHES

GRAMMY AWARD NOMINATION (1999)

Best Instrumental Arrangement

“Stella By Starlight” from CINEMA SERENADE 2

GRAMMY AWARD NOMINATION (1999)

Best Instrumental Composition Written For A Motion Picture or Television

STAR WARS EPISODE 1: THE PHANTOM MENACE

GOLDEN GLOBE NOMINATION (1999)

Best Original Score

ANGELA’S ASHES

BAFTA AWARD NOMINATION (1998)

Anthony Asquith Award for Achievement in Film Music

SAVING PRIVATE RYAN

ACADEMY AWARD NOMINATION

(1998)

Best Original Dramatic Score

SAVING PRIVATE RYAN

GRAMMY AWARD (1998)

Best Instrumental Composition Written for a Motion Picture or Television

SAVING PRIVATE RYAN

GRAMMY AWARD NOMINATION (1998)

Best Classical Crossover Album *

GERSHWIN FANTASY (featuring violinist Joshua Bell)

GOLDEN GLOBE NOMINATION (1998)

Best Original Score

SAVING PRIVATE RYAN

GRAMMY AWARD NOMINATION (1997)

Best Instrumental Composition Written for a Motion Picture or Television

AMISTAD

ACADEMY AWARD NOMINATION

(1997)

Best Original Dramatic Score

AMISTAD

GRAMMY AWARD NOMINATION (1997)

John Williams awards/nominations (continued)

Best Instrumental Composition Written for a Motion Picture or Television

SEVEN YEARS IN TIBET

GRAMMY AWARD NOMINATION (1997)

Best Instrumental Composition Written for a Motion Picture or Television

THE LOST WORLD: JURASSIC PARK

GOLDEN GLOBE NOMINATION (1997)

Best Original Score

SEVEN YEARS IN TIBET

ACADEMY AWARD NOMINATION

(1996)

Best Original Dramatic Score

SLEEPERS

GRAMMY NOMINATION (1996)

Best Song Written for a Motion Picture or Television*

“Moonlight” from SABRINA

ACADEMY AWARD NOMINATION

(1995)

Best Original Dramatic Score

NIXON

ACADEMY AWARD NOMINATION

(1995)

Best Original Musical or Comedy Score

SABRINA

ACADEMY AWARD NOMINATION

(1995)

Best Original Song*

“Moonlight” from SABRINA

GOLDEN GLOBE NOMINATION (1995)

Best Original Song*

“Moonlight” from SABRINA

ACADEMY AWARD (1993)

Best Original Score

SCHINDLER’S LIST

GRAMMY AWARD (1993)

Best Instrumental Composition

SCHINDLER’S LIST

GRAMMY NOMINATION (1993)

Best Instrumental Composition

JURASSIC PARK

ACADEMY AWARD NOMINATION

(1991)

Best Original Score

JFK

ACADEMY AWARD NOMINATION

(1991)

Best Original Song *

“When You’re Alone” from HOOK

ACADEMY AWARD NOMINATION

(1990)

Best Original Score

HOME ALONE

ACADEMY AWARD NOMINATION

(1990)

Best Original Song*

“Somewhere in my Memory” from HOME

ALONE

ACADEMY AWARD NOMINATION

(1990)

Best Original Score

INDIANA JONES AND THE LAST CRU-

SADE

GRAMMY NOMINATION (1989)

Best Album of Original Instr. Background Score

INDIANA JONES AND THE LAST CRU-

SADE

ACADEMY AWARD NOMINATION

(1989)

Best Original Score

BORN ON THE FOURTH OF JULY

GOLDEN GLOBE NOMINATION (1989)

Best Original Score

BORN ON THE FOURTH OF JULY

ACADEMY AWARD NOMINATION

(1988)

Best Original Score

THE ACCIDENTAL TOURIST

GOLDEN GLOBE NOMINATION (1988)

Best Original Score

THE ACCIDENTAL TOURIST

GRAMMY NOMINATION (1988)

Best Instrumental Composition

OLYMPIC SPIRIT

ACADEMY AWARD NOMINATION

(1987)

Best Original Score

EMPIRE OF THE SUN

BRITISH ACADEMY AWARD (1987)

John Williams awards/nominations (continued)

Best Original Score

EMPIRE OF THE SUN

GRAMMY NOMINATION (1987)

Best Album of Original Instrumental

EMPIRE OF THE SUN

ACADEMY AWARD NOMINATION

(1987)

Best Original Score

THE WITCHES OF EASTWICK

GRAMMY NOMINATION (1987)

Best Album of Original Instr. Background Score

THE WITCHES OF EASTWICK

ACADEMY AWARD NOMINATION

(1984)

Best Original Score

THE RIVER

ACADEMY AWARD NOMINATION

(1984)

Best Original Score

INDIANA JONES AND THE TEMPLE OF DOOM

GRAMMY AWARD (1984)

Best Instrumental Composition

OLYMPIC FANFARE & THEME

ACADEMY AWARD NOMINATION

(1983)

Best Original Score

RETURN OF THE JEDI

GRAMMY NOMINATION (1983)

Best Album of Original Score

RETURN OF THE JEDI

ACADEMY AWARD NOMINATION

(1982)

Best Original Song*

“If We Were In Love” from YES, GIORGIO

ACADEMY AWARD (1982)

Best Original Score

E.T. THE EXTRA-TERRESTRIAL

GOLDEN GLOBE AWARD (1982)

Best Original Score

E.T. THE EXTRA-TERRESTRIAL

GRAMMY AWARD (1982)

Best Album of Original Score

E.T. THE EXTRA-TERRESTRIAL

GRAMMY AWARDS (1982)

Best Arrangement in Instrumental Recording

Best Instrumental Composition

“Flying Theme” from E.T. THE EXTRA-TERRESTRIAL

GRAMMY NOMINATION (1982)

Best Pop Instrumental Performance

E.T. THE EXTRA-TERRESTRIAL

GRAMMY NOMINATION (1982)

Best Instrumental Composition

ADVENTURE ON EARTH

ACADEMY AWARD NOMINATION

(1981)

Best Original Score

RAIDERS OF THE LOST ARK

GRAMMY AWARD (1981)

Best Album of Orig. Score

RAIDERS OF THE LOST ARK

ACADEMY AWARD NOMINATION

(1980)

Best Original Score

THE EMPIRE STRIKES BACK

GRAMMY AWARDS (1980)

Best Album of Original Score

Best Instrumental Composition

THE EMPIRE STRIKES BACK

GRAMMY NOMINATION (1980)

Best Instrumental Composition

Best Pop Instrumental Performance

“Yoda’s Theme” from THE EMPIRE

STRIKES BACK

GRAMMY NOMINATION (1980)

Best Instrumental Composition

“Imperial March (Darth Vader’s Theme)”

from THE EMPIRE STRIKES BACK

ACADEMY AWARD NOMINATION

(1979)

Best Original Score

SUPERMAN

GRAMMY AWARD (1979)

Best Album of Original Score

SUPERMAN

GRAMMY AWARD (1979)

Best Instrumental Composition

Theme from SUPERMAN

GRAMMY NOMINATION (1979)

John Williams awards/nominations (continued)

Best Pop Instrumental Performance
Theme from SUPERMAN
ACADEMY AWARD NOMINATION
(1977)
Best Original Score
CLOSE ENCOUNTERS OF THE THIRD
KIND
GRAMMY AWARD (1978)
Best Instrumental Composition
Theme from CLOSE ENCOUNTERS OF
THE THIRD KIND
GRAMMY AWARD (1978)
Best Album of Original Score
CLOSE ENCOUNTERS OF THE THIRD
KIND
GRAMMY AWARD NOMINATION (1978)
Best Pop Instrumental Performance
CLOSE ENCOUNTERS OF THE THIRD
KIND
ACADEMY AWARD (1977)
Best Original Score
STAR WARS
GOLDEN GLOBE AWARD (1977)
Best Original Score
STAR WARS
GRAMMY AWARDS (1977)
Best Original Score for a Motion Picture
Best Pop Instrumental Recording
STAR WARS
GRAMMY AWARD (1977)
Best Instrumental Composition
Main Title from STAR WARS
GRAMMY AWARD NOMINATION (1977)
Album of the Year
STAR WARS
ACADEMY AWARD
Best Original Score (1975)
JAWS
GOLDEN GLOBE AWARD
Best Original Score (1975)
JAWS
GRAMMY AWARD (1975)
Best Original Score Album
JAWS

ACADEMY AWARD NOMINATION
(1974)
Best Original Score
THE TOWERING INFERNO
ACADEMY AWARD NOMINATION
(1973)
Best Original Song*
“Nice To Be Around” from CINDERELLA
LIBERTY
ACADEMY AWARD NOMINATION
(1973)
Best Original Score
CINDERELLA LIBERTY
ACADEMY AWARD NOMINATION
(1972)
Best Original Score
THE POSEIDON ADVENTURE
ACADEMY AWARD NOMINATION
(1972)
Best Original Score
IMAGES
ACADEMY AWARD NOMINATION
(1973)
Best Original Score *
TOM SAWYER
ACADEMY AWARD NOMINATION
(1969)
Best Original Score
THE REIVERS
ACADEMY AWARD (1971)
Best Original and Adapted Score
FIDDLER ON THE ROOF
ACADEMY AWARD NOMINATION
(1969)
Best Original Score
GOODBYE MR. CHIPS
ACADEMY AWARD NOMINATION
(1967)
Best Original Score
VALLEY OF THE DOLLS
GRAMMY NOMINATION (1960)
Best Soundtrack
CHECKMATE
**shared nomination/award*

Works by John Williams

MOTION PICTURES

CATCH ME IF YOU CAN
HARRY POTTER AND THE CHAMBER OF SECRETS
STAR WARS: EPISODE II – ATTACK OF THE CLONES
MINORITY REPORT
HARRY POTTER AND THE SORCERER'S STONE
A.I.: ARTIFICIAL INTELLIGENCE
THE PATRIOT
ANGELA'S ASHES
STAR WARS: EPISODE I - THE PHANTOM MENACE
STEPMOM
SAVING PRIVATE RYAN
AMISTAD
SEVEN YEARS IN TIBET
THE LOST WORLD
ROSEWOOD
SLEEPERS
NIXON
SABRINA
SCHINDLER'S LIST
JURASSIC PARK
FAR AND AWAY
HOOK
JFK
HOME ALONE
PRESUMED INNOCENT
ALWAYS
BORN ON THE 4TH OF JULY
STANLEY & IRIS
INDIANA JONES AND THE LAST CRUSADE
THE ACCIDENTAL TOURIST
EMPIRE OF THE SUN
WITCHES OF EASTWICK
SUPERMAN IV
SPACE CAMP
THE RIVER
INDIANA JONES AND THE TEMPLE OF DOOM
E.T. THE EXTRA-TERRESTRIAL
RETURN OF THE JEDI
YES, GIORGIO

HEARTBEEPS

RAIDERS OF THE LOST ARK
1941
THE EMPIRE STRIKES BACK
DRACULA
JAWS 2
SUPERMAN
THE FURY
CLOSE ENCOUNTERS OF THE THIRD KIND
STAR WARS
BLACK SUNDAY
FAMILY PLOT
MIDWAY
THE MISSOURI BREAKS
SUGARLAND EXPRESS
THE EIGER SANCTION
EARTHQUAKE
IMAGES
JAWS
THE TOWERING INFERNO
THE PAPER CHASE
CINDERELLA LIBERTY
THE LONG GOODBYE
THE POSEIDON ADVENTURE
PETE & TILLIE
THE COWBOYS
TOM SAWYER
THE REIVERS
FIDDLER ON THE ROOF
GOODBYE MR. CHIPS
GARDEN OF CUCUMBERS
VALLEY OF THE DOLLS
A GUIDE FOR THE MARRIED MAN
BACHELOR FLAT
JOHN GOLDFARB, PLEASE COME HOME
DIAMOND HEAD
THE RARE BREED
NONE BUT THE BRAVE
PENELOPE
HOW TO STEAL A MILLION
BECAUSE THEY'RE YOUNG
CHECKMATE

Works by John Williams (continued)

TELEVISION

NBC NEWS THEMES – 1985

In 1985, John Williams wrote four themes for the NBC Network:

- **The Mission** (for NBC Nightly News, first aired on Sep 9, 1985)
- **Fugue For Changing Times** (for a Connie Chung news magazine)
- **Scherzo For Today** (for The Today Show)
- **The Pulse of Events** (for special reports and later for 'Meet the Press')

AMAZING STORIES (theme)

M-SQUAD

WAGON TRAIN

CHRYSLER THEATRE

PRESIDENTIAL ELECTION COVERAGE – 1988

AMERICAN COLLECTION THEME – 2000

John Williams composed a new theme for ExxonMobil Masterpiece Theatre's AMERICAN COLLECTION for films based on American literary works.

CONCERT WORKS

PIANO SONATA - 1951

WIND QUINTET - between 1951 and 1960

PRELUDE AND FUGUE – 1965

Commissioned by Stan Kenton for his Los Angeles Neophonic Orchestra.

ESSAY FOR STRINGS – 1965

Premiered by André Previn and the Houston Symphony Orchestra.

SYMPHONY NO. 1 – 1966

Under the urging of Bernard Herrmann.

SINFONIETTA FOR WIND ENSEMBLE – 1968

Recorded by Eastman Wind Ensemble.

CONCERTO FOR FLUTE AND ORCHESTRA – 1969

Inspired by the Japanese Shakuhachi flute.

A NOSTALGIC JAZZ ODYSSEY – 1971

Commissioned by the Eastman Wind Ensemble.

ble.

THOMAS AND THE KING – 1975

A stage musical based on the life of Thomas Beckett. John Williams' first and only musical.

CONCERTO FOR VIOLIN AND ORCHESTRA - 1974-1976

Started before and finished after the death of his first wife, Barbara Ruick, and dedicated to her.

JUBILEE 350 FANFARE – 1980

For the city of Boston's 350th Anniversary.

FANFARE FOR A FESTIVE OCCASION – 1980

For conductor Max Hobart and the Boston Civic Orchestra.

POPS ON THE MARCH – 1981

In memoriam of Arthur Fiedler who had asked Williams to write such a piece before his death, but Williams hadn't ever gotten to.

ESPLANADE OVERTURE – 1982

As a "comedy overture" for the Boston Pops Esplanade and used as thematic material in *Monsignor*.

"AMERICA, THE DREAM GOES ON" – 1983

Vocal work for male solo and chorus.

OLYMPIC FANFARE AND THEME – 1984

For the 1984 Summer Olympic Games in Los Angeles.

CONCERTO FOR TUBA AND ORCHESTRA – 1985

For the 100th anniversary season of the Boston Pops, dedicated to the Pops principal tuba Chester Schmitz.

LIBERTY FANFARE – 1986

For the 100th anniversary of the Statue of Liberty.

CELEBRATION FANFARE – 1986

One of twenty-one pieces for the sesquicentennial of Texas' Declaration of Independence, commissioned by Tobias Picker and the Houston Symphony Orchestra.

A HYMN TO NEW ENGLAND – 1987

Works by John Williams (continued)

Written for the opening sequence of Boston's Mugar Omni Theater at the Museum of Science.

"WE'RE LOOKIN' GOOD!" – 1987

For the Special Olympics in the 1987 International Summer Games.

OLYMPIC SPIRIT – 1988

For the 1988 Olympic Games in Seoul Korea.

FANFARE FOR MICHAEL DUKAKIS – 1988

As a favor to Harry Ellis Dickson whose son-in-law was running for the presidency.

TO LENNY! TO LENNY! – 1988

In celebration of Leonard Bernstein's 70th birthday. (aka **For New York**)

FANFARE FOR TEN-YEAR-OLDS – 1988

For the 10 Anniversary of the Young Charleston Theater Company.

WINTER GAMES FANFARE – 1989

For the Alpine Ski Championships in Vail, Colorado.

CELEBRATE DISCOVERY – 1990

For the 500th Anniversary of Columbus' discovery of America.

CONCERTO FOR CLARINET AND ORCHESTRA – 1991

For Michele Zukovsky, Los Angeles Philharmonic principal clarinetist.

FANFARE FOR PRINCE PHILIP – 1992

For Prince Philip's visit to Boston in 1992.

SOUND THE BELLS – 1993

For the wedding of Crown Princess Masako of Japan.

CONCERTO FOR CELLO AND ORCHESTRA – 1994

For the opening of Tanglewood's Seiji Ozawa Hall, and cellist Yo-Yo Ma.

CONCERTO FOR BASSOON AND ORCHESTRA – 1995

For the New York Philharmonic's principal bassoonist Judith LeClair on the orchestra's 150th Anniversary.

SATELLITE CELEBRATION – 1996

For the New Years Day 1996 TV special A

Satellite Celebration hosted by Seiji Ozawa.

Williams reworked **Satellite Celebration** into a new version titled **Song For World Peace**.

VARIATIONS ON HAPPY BIRTHDAY – 1996

For Seiji Ozawa's 60th, Itzhak Perlman's 50th and Yo-Yo Ma's 40th birthday celebration at Tanglewood.

SUMMON THE HEROES – 1996

For the 1996 Summer Olympics, commissioned by the Atlanta Olympic Organizing Committee.

CONCERTO FOR TRUMPET AND ORCHESTRA – 1996

For the Cleveland Orchestra's principal trumpeter Michael Sachs on the orchestra's 100th Anniversary.

BASSOON CONCERTO ("THE FIVE SACRED TREES") – 1997

Inspired by the writings of British poet and mythologist Robert Graves. In Graves' writings, John Williams found descriptions of pre-historic Celtic rituals that demonstrate a reverence for nature.

SEVEN FOR LUCK – 1998

Written in conjunction with former US Poet Laureate Rita Dove. Seven songs for the soprano voice and orchestra: "Song," "Chocolate," "Adolescence," "Black on a Saturday Night," "Serenade," "Expecting" and "Starting Over."

FOR SEIJI! – 1999

Written as a gift to the Boston Symphony's music director Seiji Ozawa on his 25th year with the orchestra.

THE UNFINISHED JOURNEY – 1999

This six-movement work was composed for the Millennium celebrations in Washington, D.C. as part of a multimedia presentation done in collaboration with Steven Spielberg, Poets Laureate Rita Dove, Robert Pinsky, and Maya Angelou.

John Williams recorded the six movements under the new title 'American Journey'

TREESONG – 2001

Inspired by a Chinese dawn redwood

Works by John Williams (continued)

(metasequoia) in the Boston Public Garden.

THREE PIECES FOR SOLO CELLO – 2001

Intended to reflect the African-American experience. The three movements are:

Rosewood; Pickin’; and The Long Road North

HEARTWOOD – 2001

Inspired by a book entitled ‘Heartwood’ that contains photographs of trees.

ELEGY FOR CELLO AND ORCHESTRA – 2001

The score of ‘Seven Years in Tibet’ includes a short melodic fragment which was shaped into the form of the ‘Elegy’

WINTER OLYMPICS THEME – 2002

“Call of the Champions”

Acknowledgments

The Community Band of Brevard is sponsored by Brevard Community College.

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Community Band of Brevard

The Community Band of Brevard, under the direction of Marion Scott, was formed in 1985 to provide a performance outlet for adult musicians in the area. The membership includes band directors, teachers, college and high school students, engineers, retirees, and many others.

The Band gives several concerts throughout the year. Most are free and open to the public. Each program is planned to please a variety of musical tastes.

If you wish more information about the Band, or wish to join, contact Enoch Moser at (321) 452-5725, or see our web site at <http://www.brevard.cc.fl.us/~cbob/>.

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