

# The Community Band of Brevard

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

Presents

## A Winter Concert

Thursday, December 1, 2005 at 8:00 P.M.  
Fine Arts Auditorium  
Brevard Community College, Cocoa

Sunday, December 4, 2005 at 3:00 P.M.  
Auditorium  
Merritt Island High School

Featuring

Barbara McGillicuddy, vocalist  
Dave Weaver, soloist  
Barbara Ziegler, vocalist

## 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, 2005-2006 Schedule

#### Big Bands and Broadway

March 24, 2006 (Friday), 8:00 P.M.

BCC Fine Arts Auditorium, Cocoa Campus

March 26, 2006 (Sunday), 3:00 P.M.

Merritt Island High School Auditorium

#### Mozart: 250th Birthday Commemorative

June 2, 2006 (Friday), 8:00 P.M.

BCC Fine Arts Auditorium, Cocoa Campus

June 4, 2006 (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

---

In our last concert it was interesting to reflect back over the years since our first concert on November 21, 1985. We owe our existence and success to a lot of people starting with the superb musical guidance provided by Mr. Scott and a very capable and hard-working Board of Directors, without whom we could not exist (see their names elsewhere in the program).

Our devoted members are fine musicians who work hard to provide top-quality performances for you. Clearly we are nothing without them. Several members were in our first concert (charter members are annotated in the personnel list in this program).

We are, and have been all along, exceedingly lucky to have the support of wonderful guest artists. Today in no exception and we extend our heartfelt thanks to Debbie Nida and to Dave Weaver for sharing their talents with us.

Also, we are grateful for the invaluable support BCC provides us. Without that support our existence would be quite different and a great deal more challenging. The Cocoa Campus Provost, Dr. Amy Hendricks, has been a wonderful friend of the Band as has the BCC Fine Arts Department, including Chairperson Claire Baggarly and Instrumental Music Director Jim Bishop.

Of course our most valuable reason for existing is you, a *sine qua non* for the Band. We have been fortunate to have had supportive audiences like you for all these years. Those at our last concert learned that we have a special need at this time to buy our own percussion equipment. We have bought as much as we had funds for, but we still need several thousand dollars more to complete the purchase. Any little extra you could provide will be greatly appreciated. Until we get the funds we need, we are exceedingly fortunate to have the support of Jimmy Higginbotham, Band Director at Rockledge High School, who generously lets us use some of his equipment.

In our first concert we closed with *Russian Christmas Music*, a wonderful work by Dr. Alfred Reed. On September 17, 2005 Dr. Reed passed away. In today's concert we will close with Dr. Reed's *Christmas Intrada* as a remembrance of that great composer. All who love Dr. Reed's music will surely miss him.

The Band, its Board of Directors and its Conductor all wish you a happy and healthy Holiday Season.

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

## Guest Soloist

---

Barbara McGillicuddy was raised in Titusville and has been a soloist and musician all of her life. Although her college major was Criminal Justice, her musical talents kept pulling her back into 'the business.' In the mid eighties, Barbara graced the stages of the Las Vegas strip, singing all styles of music. Barbara has been a soloist on several European trips including Italy, Switzerland, England, Wales and Scotland. Likewise, she has been principal soloist in such works as Mozart's Halleluiah Chorus.

Currently, Barbara is the Music Director at St. Luke's Presbyterian Church in Titusville. On a volunteer basis, Barbara proudly directs the Titusville Singing Seniors. The Singing Seniors, a group of 30-40 senior citizens, visit all of the nursing care facilities in Titusville year round bringing music and smiles to the residents. Barbara is a member of the Flag and Memorial committee in Titusville. She sings for and musically coordinates events such as the Astronaut Memorial and Flag Day annually. The Community Band of Brevard participates in Titusville's Flag Day ceremony each year, as well.

Along with music, Barbara's other passion includes rescuing animals. Barbara is the founder and Regional Coordinator of the Catahoula Rescue for the State of Florida. She pulls dogs from animal shelters about to be euthanized, fosters and re-homes them into loving families.

One of Barbara's favorite things in life is participating with the Community Band of Brevard and sharing her musical talents with the band and the community.

"What A Wonderful World."



Barbara McGillicuddy

## Guest Soloist

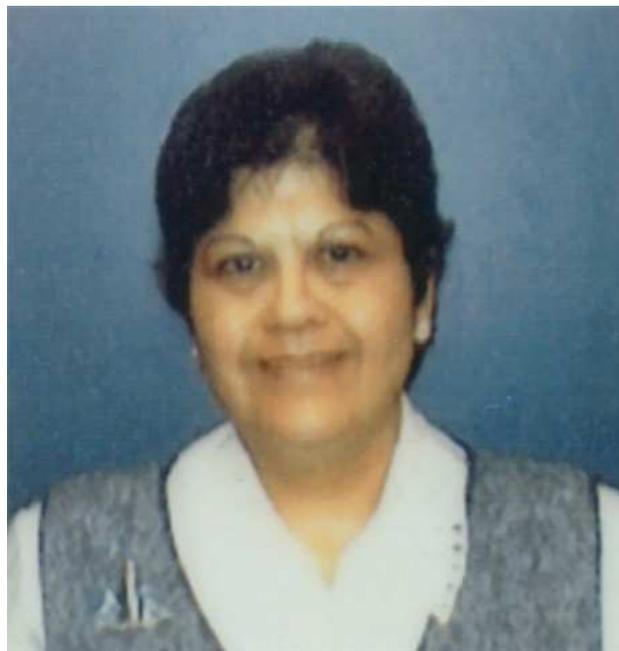
---

Debbie Stoughton Nida was born in Indianapolis, Indiana. She began playing piano at the age of three after listening to her older sister, Ann, practice her lessons. At the age of five she began studying with the late Sylvia Tschudi Burgess. Mrs. Burgess received her initial training from her father, Herman Tschudi, a choir director and organist in Cincinnati, Ohio. Mr. Tschudi in turn studied with Professor Schwers, the last living student of Frederic Chopin.

In 1965 Debbie was scholarship winner of the Indianapolis Matinee Musical. From 1966 to 1967 she received a scholarship award from the Indianapolis Piano Teachers Association and two first place awards in the Indianapolis Star's Talent Contest. At the state auditions of the Indiana Music Teachers Association in 1969, she was judged first place winner. That same year Debbie and Ann appeared twice on WISH TV, performing the Liszt Spanish Rhapsody with Debbie as soloist and the Rachmaninoff Second Concerto with Ann as the soloist.

In 1970 Debbie's family moved to Merritt Island. During her senior year at Merritt Island High School, Debbie was the rehearsal pianist for the Opera Arts Association and the Children's Community Theater. After graduation in 1973, Debbie attended college in North Carolina. Throughout the years, she has enjoyed playing for various audiences. She especially enjoys playing for residents of retirement communities.

In the 1980s and 1990s, Mrs. Nida served as a Red Cross local and national disaster volunteer, and as Chairman of the International Services Committee of the Greater Carolinas Chapter. Wherever she has traveled, she has found that music is a language that can heal and unite people of all cultures. She lives in Charlotte with her husband Ron.



Debbie Nida

## Guest Soloist

---

Mr. Dave Weaver is a native of Bridgeport, Connecticut. He began his musical career at age ten when he started studying the clarinet. Shortly after acquiring a tenor sax at age fifteen, he began working in a band. He spent the next four years touring around New England.

During a twenty-five year naval career he performed in bands in Pensacola, Florida; New Port, Rhode Island; Memphis, Tennessee; Pearl Harbor, Hawaii; at the U. S. Naval Academy in Annapolis, Maryland; at the Navy School of Music in Norfolk, Virginia; and on an eight month Mediterranean cruise. While at the Navy Academy and the Navy School of Music, he was their staff arranger and improvisation teacher and performed as lead in their Show and Lab Bands. He has performed with many renowned groups such as the Orchestras of Jimmy Dorsey, Tommy Dorsey, Harry James, Nelson Riddle, and Tex Beneke. He has also performed with distinguished celebrities including Leslie Gore, Little Richard, Aretha Franklin, Edie Adams, Connie Frances, Kenny Rogers, Lee Greenwood and many more.

After his retirement in 1990, Mr. Weaver moved to Florida. He now writes arrangements for clients around the country and performs on the alto, tenor, soprano and baritone sax, flute and alto flute, and clarinet and bass clarinet.



Dave Weaver

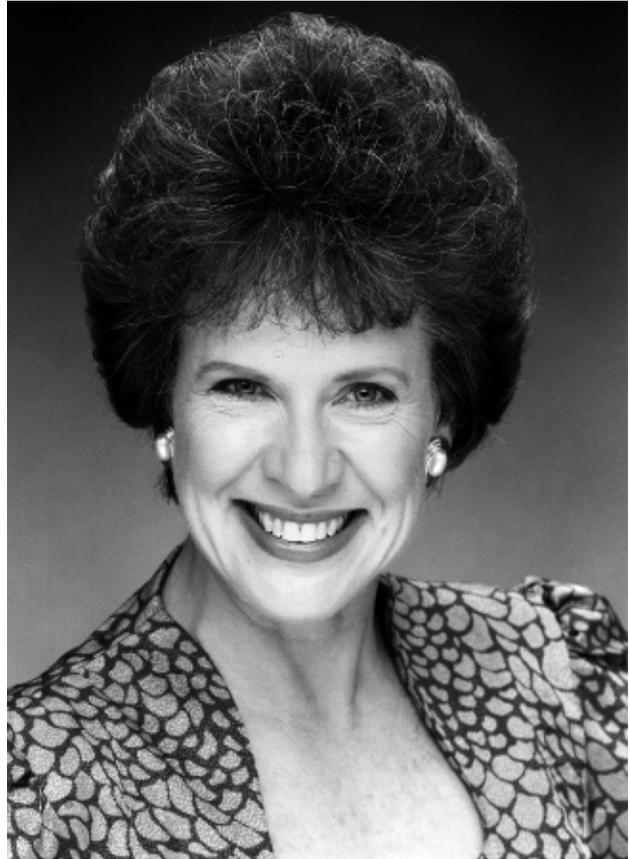
## Guest Soloist

---

Ms. Barbara Ziegler, a native of Brevard County, has an AA from Brevard Community College and graduated Magna cum laude from Florida State University with a B.M. Ed.

She has extensive experience as a soloist throughout the state of Florida in works such as Saint-Saëns' *Christmas Oratorio*, Haydn's *Creation*, Handel's *Messiah*, the *Magnificat* by both C.P.E. Bach and V. Vaughn Williams, as well as Vivaldi's *Gloria*. Barbara was featured soloist in two European tours which covered Scandinavia, and eastern and western Europe. She is well known for recital and variety show appearances as well as writing, coordinating and narrating/singing in Madrigal Dinners and period fashion shows.

Ms. Ziegler has directed choirs from elementary school age through adult, and served as a church choir director. She has also taught voice, piano and bassoon privately. She performed Queen of the Night in WBCC production of *Magic Flute*. Theatrically she has been awarded best actress for Marion in *Music Man*, and also played Dorothy Brock in *42nd Street*, Laurey in *Oklahoma*, Fanny in *Good Land*, Cinnamon in *Saloon Keeper's Daughter*, Crane in *Exit the Body*, and the Cousin in *Madame Butterfly*. To the above she is adding various radio/television commercials and movie appearances.



Barbara Ziegler

# Community Band of Brevard Personnel

---

**Flute/Piccolo:** Jodi Boeddeker, Educator, Kathleen Colman, Retail Coordinator; Catherine Eklund, High School Student; \*Michael Freeman, Lead Engineer; \*Barton Lipofsky, Educator; Connie Miller, Educator.

**Oboe:** †Jane Francoeur, Homemaker; Michelle Pittman, Finance Specialist.

**Bassoon:** Randy Doo, Music Educator; Allison Eaton, High School Student.

**Clarinet:** Paul Burrucker, Musician; Laurie Deremer, Educator (Retired); \*Susan Eklund, Educator; Anna Heiney, Writer/Web Site Curator; Julia Hess, Engineer; Dorothy Hibbard, Music Educator; \*Enoch Moser, Engineer; Jessica Neuman, College Student; Terri Poppell, Technical Writer.

**Bass Clarinet:** †Kevin Strang, Musician/Music Store Owner.

**French Horn:** DiAnn Barnes, Nurse Practitioner; †Charlotte Barton, Engineer (Retired); Timothy Bravo, High School Student; Ronald Irvin, Federal Law Enforcement — U. S. Air Force (Retired); Amy Lombardo, Graphic Artist; Michael Matthews, College Student.

**Alto Saxophone:** \*Rebecca Smith, Logistics Engineer; †Jeffrey Vickers, Electrical Engineer.

**Tenor Saxophone:** \*Philip Miller, Electrician (Retired).

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

**Trumpet/Cornet:** Milton Farrow, Musician; Aaron Kane, High School Student; Sebron Kay, DMD (Retired); †Al Stevens, Musician; Harold Stines, Business Manager (Retired); Jerry Turner, Carpenter/Painter; \*David Wilson, KSC Groundskeeper.

**Trombone:** Alyse Avitabile, College Student; James Fesmire, Engineer; Wesley Johnson, College Student; †René Lewis, Logistics Manager; John Serrano, Corrections Officer; Chester Wilcox, Jr., Electrical Engineer (Retired).

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

**Tuba:** Edgar Browning, Educator.

**String Bass:** Daniel Heiney, Photographer.

**Percussion:** Suzanne Clark, Educator; Frank Hetzler, Musician/U. S. Navy (Retired); William Hillberg, U. S. Navy and U. S. Postal Service (Retired); \*†Russell Jones, Aerospace Technician; Roxanne Minnish, Assistant to BCC Provost, Cocoa Campus; Barbara Ziegler, Production Control Analyst.

**Piano:** Roxanne Minnish, Assistant to BCC Provost, Cocoa Campus.

**Keyboard:** Barbara Ziegler, Production Control Analyst.

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

†Section Leader.

# Program

---

Overture to a Winter Festival.....James Curnow

Toboggan Ride..... Paul G. Burrucker

Alleluja, from *Exultate, jubilate* K.165 ..... Wolfgang Amadeus Mozart  
Vocalist: Barbara Ziegler

Piano Concerto No. 1 in B flat minor, Op. 23, Movement 1 ..... Peter Tchaikovsky  
Transcribed by Marion Scott  
Piano soloist: Debbie Nida

The Virgin's Slumber Song ..... Martin Boelitz and Max Reger  
Vocalist: Barbara Ziegler

Jesu, Joy of Man's Desiring ..... Johann Sebastian Bach  
Transcribed by Mark Hindsley

Intermission (15 Minutes)

Worldwide Yuletide.....Chuck Elledge

Rhapsody for Hanukkah .....Stephen Bulla

The Most Wonderful Time of the Year ..... Eddie Pola, George Wyle  
Arranged by John Moss  
Vocalist: Barbara McGillicuddy

Santa Baby ..... Joan Javitts, Tony Springer, Phil Springer  
Arranged by Gene Egge  
Vocalist: Barbara McGillicuddy

Swan of Tuonela, Opus 22 No. 3..... Jean Sibelius  
Transcribed by Marion Scott  
Saxophone soloist: Dave Weaver

Pie Jesu..... Andrew Lloyd Webber  
arranged by Anne McGinty  
Vocal duet: Barbara McGillicuddy, Barbara Ziegler

A Christmas Intrada .....Alfred Reed

## Program Notes — A Winter Concert

---

### James Curnow

Born April 17, 1943 Port Huron, Michigan

#### Overture to a Winter Festival

*Overture to a Winter Festival* is a bright and energetic concert overture based on traditional Winter and Christmas themes. If you listen closely, you will hear fanfares and traditional carols. As excitement builds toward the Winter holidays, the music also builds to herald the beginning of a very exciting musical festival to follow. (Music information provided by the publisher)

Curnow resides in Stone Mountain, Georgia. He studied at Wayne State and Michigan State Universities. He studied euphonium with Leonard Falcone, and conducting with Harry Began. He has taught in all areas of instrumental music in public schools and colleges. He is one of the world's most prolific writers for concert and brass bands. His music is performed all over the world, and has brought him many awards. Most recently, he won the "Grand Prize" in the 1994 "Coup de Vents" International Composition Competition (LeHavre, France) for his composition, *Lochinvar*.

---

### Paul George Burrucker

Born October 4, 1953 Weymouth, Massachusetts

#### Toboggan Ride

"I think those who hear *Toboggan Ride* will be reminded of Leroy Anderson's *Sleigh Ride*. Both paint a mental picture of a journey in a winter vehicle, and both have performance times of approximately three minutes; but this is where the similarity ends. *Sleigh Ride* depicts a relaxed, pleasurable outing lasting, well, at least three minutes with friends feeling the warmth of each other's company despite the chill of the winter air. Contrastingly, for a toboggan ride to last at least three minutes requires a setting which suggests the

presence of dangerous obstacles such as glacial chasms, inconveniently placed trees, rocky outcrops, and herds of easily irritated caribou -- a situation less than accommodating considering the toboggan's reputation of being virtually unsteerable. Passengers are not likely to be savoring the warmth of each other's company when they are preoccupied with the persistent danger of bodily harm. Moments of fun and excitement are bound to be interspersed with flashes of nervous uncertainty. All this translated into music is what gives *Toboggan Ride* its own discrete identity."

-Paul G. Burrucker

Paul George Burrucker began playing clarinet at the age of 9. He attended the University of Nebraska as a mathematics major. Subsequently he went on the road with big bands for 7 years as a saxophone, clarinet and flute player. During that time he played with Eddy Howard's Orchestra, Bob Crosby, and various midwestern bands and show groups. Paul joined the Navy in 1980 as a musician and served at various duty stations including:

7th Fleet Band (Japan and western Pacific)

CinCLant Band (Norfolk, VA)

Staff, Navy School of Music

BuPers, Navy Music Program Headquarters, Washington, DC

Naval Academy Band, Annapolis, MD  
(Player, arranger/composer)

Paul currently writes, arranges, and engraves music for music publishers around the country.

---

### Wolfgang Amadeus Mozart

Born January 27, 1756 Salzburg

Died December 5, 1791 Vienna

#### Allelujah

#### from Exultate, jubilate

*Exultate, jubilate*, K. 165, a short sacred work, is Mozart's best known sacred piece

## Program Notes — A Winter Concert (continued)

---

of his early years. He composed this motet in 1773, at the age of 17, for soprano, 2 oboes, 2 horns, strings and organ. This miniature vocal concerto has three movements the last of which is the brilliant *Allelujah*.

Mozart is considered to be among the greatest and most prolific composers in history. His parents, Leopold Mozart and Anna Maria Pertl, had seven children but only Wolfgang and his sister Anna Maria (“Nannerl”) survived. Leopold was a talented and accomplished composer and violinist who would still be remembered by musicologists even if his son’s existence were not his main claim to fame.

When Wolfgang was three years old, his incredible talent was recognized by Leopold. A child prodigy must have been an enormous financial asset to a hard-pressed family, and Leopold squeezed the utmost commercial advantage out of his son’s genius while he was still a child and thus a phenomenon. By the age of 15, Wolfgang had been on the road nine years. Some say that young Mozart was unfairly exploited by his father, but we know from his letters that young Mozart enjoyed his hectic, exciting childhood and his travels to foreign countries, and also that, although music was his entire life, he was a high-spirited and amiable child. He received his entire education, in music and in the humanities, from his father. His letters also reveal a total dedication to and respect for his father, as well as much love and affection for all of his family members.

In 1791, Mozart’s health deteriorated. On November 20, Wolfgang took to his bed and during the following two weeks suffered from very high fever and severe headaches. His hands and feet became swollen and he underwent severe bouts of sickness. He grew weaker each day until he no longer had the energy or the concentration to work on the

*Requiem*, his last piece which was finished by a student in strict accordance with Mozart’s instructions. Then, early in the morning on Monday, December 5, 1791, Wolfgang died.

There has been much speculation about the cause of Mozart’s death, including suspicion that he was poisoned by a jealous contemporary composer — Antonio Salieri. Even though Mozart himself sometimes claimed that Salieri was poisoning him, and Salieri, when near his own death and delirious, claimed he had poisoned Mozart, historians generally refute that, and attribute his death to rheumatic fever or a uremic coma following a lengthy kidney disease. His funeral, though not a pauper’s, was the cheapest available and he was interred in a “common” grave. Common graves at that time in Vienna were about seven and a half feet deep, and coffins, when they were used, were buried in three layers. The graves were not marked, and to this day the location of Mozart’s is not known.

---

### Peter Ilyich Tchaikowsky

Born May 7, 1840 Votinsk, Russia  
Died November 6, 1893 St. Petersburg

#### Piano Concerto No. 1 in B flat minor, Op. 23 Movement 1

Peter Ilyich Tchaikovsky was neither the greatest nor the most innovative musician of his time, yet his contributions to music are still felt today, for it was his gift to write beautiful, evocative melodies that are not easily forgotten. From the love theme of the *Romeo and Juliet Overture* (1870), to the music of *Swan Lake* (1877), or his Sixth Symphony (*Pathétique*, 1893), to the well-known opening of the *Piano Concerto No. 1*, his music has become almost inescapable, a part of the collective conscious.

Yet the oft-told tale of the *Piano Concerto*’s conception reminds us that even Tchaikovsky’s melodies could fail to

## Program Notes — A Winter Concert (continued)

---

charm. He completed the work in December of 1874, and dedicated it to his teacher and friend, the great Russian pianist Nikolai Rubinstein. Rubinstein's brother Anton had brought Tchaikovsky to Moscow in 1866 as a music theory teacher for the new Moscow Conservatory; Tchaikovsky roomed with Nikolai, and the brothers promoted the young composer's works in Moscow and St. Petersburg. Tchaikovsky was not a pianist and wanted Nikolai's opinion about the suitability of his first piano concerto. So on Christmas Eve, Tchaikovsky played it for his mentor.

He described the scene in a letter to a friend: "I played the first movement. Not a word, not a remark. If you only knew how disappointing, how unbearable it is when a man offers his friend a dish of his work, and the other eats and remains silent!" Tchaikovsky played the entire piece and then, he wrote, Rubinstein told him it was "worthless, impossible to play, the themes have been used before ... there are only two or three pages that can be salvaged and the rest must be thrown away!"

Rubinstein offered to play the piece if Tchaikovsky rewrote it, but the composer replied, "I won't change a single note," and instead gave it to the pianist and conductor Hans von Bülow. Von Bülow did not share Rubinstein's distaste, and premiered the work in Boston on October 25, 1875. Though a critic there called it an "extremely difficult, strange, wild, ultra-modern Russian Concerto," the audience was enthusiastic, as was a second audience in New York a week later, demanding an encore of the final movement. Rubinstein later recanted and performed the piece as well, while fifteen years later Tchaikovsky made some of the changes Rubinstein had requested. Rubinstein's criticisms still have merit, for the piece is in some places nearly unplayable, while other passages for the soloist are barely audible. And the famous opening theme, for all its grandeur, is just as remarkable in its disappearance -- for after storming in with blaring horn calls, sweeping strings,

and *maestoso* ascending chords from the piano, the theme continues for only 110 measures and simply drops out of the piece, never to be heard again.

Yet it is at that point that the first movement, *Allegro*, may be said to truly begin. Two themes are introduced in double exposition, with the athletic first theme reappearing to interrupt the more restrained second at dramatic moments, and the piano "indulging in cadenza-like flights of startling execution," as the Boston reviewer wrote in 1875. The movement ends in a burst of pyrotechnics from both orchestra and soloist.

By Barbara Heninger  
Written for the Redwood Symphony,  
a community orchestra in  
Redwood City, California  
Quoted with permission

Peter Ilyich Tchaikovsky is the most renowned of Russian composers, and one of the most renowned composers of any nationality. His hauntingly beautiful melodies and his rich orchestration have made him immensely popular. His father was an inspector of mines who influenced him to study law even though he had been a talented amateur musician since the age of 6. In 1859 he quit law school and became a civil servant working as a clerk for the Ministry of Justice. He despised that job, and in 1862 he gave it up to enroll in the St. Petersburg Conservatory. Upon graduation in 1866, he was appointed professor of harmony at the newly opened Moscow Conservatory, a position he held until 1881 when he resigned to concentrate on composition. He was able to sustain himself in that period largely through the financial support of Nadezhda von Meck, a wealthy widow with whom he corresponded regularly, but whom he never met. He died suddenly in 1893. Though suicide has been strongly suspected, it has never been established beyond doubt.

---

## Program Notes — A Winter Concert (continued)

---

### Max Reger

Born March 19, 1873 Brand, Bavaria  
Died May 11, 1916 Leipzig

#### The Virgin's Slumber Song

(Mariä Wiegenlied)

Some songs written for Christmas have become so well known that they are thought of as folk songs. *Mariä Wiegenlied* has taken just the opposite route and started out as the graceful folk song *Joseph Dearest, Joseph Mild*. In 1912 Max Reger transformed that song into *Mariä Wiegenlied*. Edward Teschemacher's English words echo those of the original folk song. The rhythm and melody of this, one of our loveliest Christmas songs, strongly suggest the rocking of a cradle.

John Baptist Joseph Max(imilian) Reger was a German composer, organist, pianist, and teacher. His mother was his first music teacher and he was so precocious that at age 13 he became the organist for the Catholic Church in Weiden. In 1901 he moved to Munich and became a well-known pianist. From 1907 to 1911 he was composition professor and director of music at Leipzig University. He toured widely as an organist and earned an international reputation as a composer and as a remarkable teacher of composition. He was master of counterpoint and of the fugue. Some regard him as the greatest composer for the organ since J. S. Bach. He was a prolific composer of works of a great many types.

---

### Johann Sebastian Bach

Born March 21, 1685, Eisenach, Germany  
Died July 28, 1750, Leipzig, Germany

#### Jesu, Joy of Man's Desiring

*Jesu, Joy of Man's Desiring* is based on a famous melody by Johann Schöp. This ever-popular chorale occurs at the end of Bach's *Cantata No. 147 — Be Thou Cheerful, O My Spirit*. He also used this

melody in two other of his chorales (BMV 233 and 365).

Undoubtedly, the Bach name is the greatest in the history of music. The Bach family provided the world with seven generations of musicians between 1560 and 1800. Johann Sebastian Bach was a member of the fourth generation and, with approximately 200 musical ancestors, could reasonably be expected to have some degree of musical talent. Indeed, Bach's father taught him to play violin at a young age.

Bach's mother died when he was nine, and his father died a year later. After the death of his parents, Bach was cared for by his older brother, an organist who studied with Pachelbel. The older brother taught Bach some keyboard basics, but was so jealous of his rapid progress that Johann Sebastian had to secretly pursue self-instruction.

At age fifteen, Bach walked 200 miles to sing in the prestigious Mettenchor, a choir school run by Benedictine monks at Lüneburg. Free from his brother's domination, he could now involve himself with a full-time study of music.

After mastering the violin and clavier, he devoted himself to mastering the organ. At age 18 he accepted a position as an organist but devoted most of his time to composition.

He held a number of positions before becoming musical director for Prince Leopold at Cöthen. With two wives he sired a total of 20 children, several of whom became musicians of note. In 1723, Bach became cantor and music director of St. Thomas Church in Leipzig, a position he held until his death.

In his later years Bach had trouble with his eye sight (cataracts) and in 1749, following eye surgery (by the same surgeon who later did a similar operation on Handel), he became totally blind. In 1750 his sight returned but soon thereafter he died following a stroke.

## Program Notes — A Winter Concert (continued)

---

Like Mozart, he was buried in an unmarked grave. His remains were found in 1894.

Though Bach was quite a prolific composer, only a handful of his works was actually published in his lifetime. While living, his fame was associated mostly with his talent as an organist.

Bach perfected the art of polyphony and brought the era of Baroque music to its culmination. Most of his music was composed for the church and includes 208 cantatas, oratorios, masses, orchestral works and chamber works. According to Wagner, Bach's compositional skills were the "most stupendous miracle in all music." The credibility of that observation is enhanced by the frequency with which Bach's works are performed as well as the exhaustive research that continues into his life and works.

In 1950, Wolfgang Schmieder published a catalog of Bach's works, entitled *Bach-Werke-Verzeichnis*. In this catalog, the works are numbered and prefixed by the initials BWV.

---

### Charles Elledge

Born September 23, 1961 Minneapolis, Minnesota

#### Worldwide Yuletide

*Worldwide Yuletide* is a medley of following carols:

##### *O Come, O Come, Emmanuel*

This familiar carol most properly belongs to the period of Advent, since it celebrates the expectation of Christ's coming rather than His actual birth. It is based on the seven antiphons sung in medieval monasteries at the evening vespers service on the seven nights leading up to Christmas Eve. One was sung each night, and each celebrates a different attribute of the coming Lord. These twelfth-century Latin verses were translated and reduced to five by the nineteenth-century English carol writer John M. Neale, who also wrote "Good King Wenceslas".

##### *March of the Kings*

##### *We Are Going to the Stable*

##### *Sleep, O Sleep, My Lovely Child*

##### *Lo, How a Rose E'er Blooming*

Isaiah 11:1 provides the inspiration for the words of this Christmas song: "And there shall come forth a rod out of the stem of Jesse, and a Branch shall grow out of his roots." The words and music were first published in 1600 in Cologne, Germany, although the tune may date back to a century earlier. Dr. Theodore Baker, and American musicologist, provided the best known translation to English.

##### *Rise Up Shepherd and Follow*

##### *Christmas, O Happiest Day*

##### *Christmas Has Come Again*

##### *Going to Bethlehem*

##### *Joy to the World*

In 1719, Isaac Watts published *The Psalms of David, Imitated*. In this work, he put the psalms into modern English verse, allowing for the addition of Christian symbolism and doctrine to the Jewish originals. His reworking of the Ninety-eighth Psalm bears little resemblance to the original, but provided the words for one of our most delightful carols, "Joy to the World." Curiously, the song makes no reference to any of the standard images of Christmas, yet its spirit is undeniably that of the best carols. A century later, Watts' words were set to a tune devised by Dr. Lowell Mason from a theme in Handel's *Messiah*. The next time you hear the *Messiah*, listen for this carol. The first four notes of it can be heard at the beginning of the chorus "Lift Up Your Heads." The middle section of the carol can be heard in the slow tempo instrumental introduction of the opening recitative solo, "Comfort Ye My People."

Charles "Chuck" Elledge is widely known as a professional composer and arranger, as well as a music coordinator for the Minnesota Vikings Football Club. He also serves on the staff of the Neil A. Kjos Music Co. as a writer and instrumental music editor. Elledge ap-

## Program Notes — A Winter Concert (continued)

---

appears as a clinician and guest conductor when his time permits.

Charles Rogers Elledge grew up in a musical environment. His father, Robert, is a long time school band director and his mother, Mary, is an active piano teacher and accompanist. Chuck started playing drums at the age of eight; at 12 he began a ten-year study of percussion with Elliot Fine. He also studied jazz piano with Herbert Wigley during his high school and college years. His professional career began at 11 as the drummer and leader of the Easy Rider Dixieland Band. By the age of 13, he was composing and arranging for his school band and establishing himself as a career writer and percussionist. After graduating in 1980 from Edina-East High School (Edina, Minnesota), he studied music theory and composition at the University of Minnesota (BM, 1984). His major teachers were Frank Bencriscutto, Alex Lubet, David Damschroder, and Dominick Argento. His ability as a composer-arranger has been recognized with a number of commissions for new works. He has also been honored by the National Band Association, the U. S. Marine Corps, and the Optimist Clubs. Elledge, his wife, Diana (Rogers) — a cellist — and their daughter Nicole Margaret live in San Diego. His hobbies include traveling, cooking, and studying history.

Elledge has composed music for commercial radio and industrial multimedia presentations, as well as band, orchestra, and string orchestra. His collaborative writings (with Bruce Pearson) include the class band supplements, *A Best in Class Christmas* and *A Best in Class Showcase*, as well as many other individual titles for young band. Elledge was also involved in the production of the *Standard of Excellence Comprehensive Band Method* and the *All for Strings Comprehensive String Method. Music Theory & History*

*Workbooks*, co-written with Jane Yarbrough and Bruce Pearson, are other additions to the *Standard of Excellence* series. Elledge's grade two to four works for band include *Esprit!* (with Kevin Daley), *...from these ashes....*, *Heartland Suite*, *Mirage*, *Psalm and Celebration* and *Rudimental Regiment* (both with Bruce Pearson), and *Summer's Rain*. All are published by the Neil A. Kjos Music Co.

- From *Program Notes for Band*  
by Norman E. Smith

---

### Stephen Bulla

Born January 30, 1953

#### Rhapsody for Hanukkah (The Festival of Lights)

Bulla's delightful rhapsody includes: *Y'Ladim*, *Neyr Li*, *Simoo Semen*, *Hanukkah Begins Tonight*, *The Dreidel Song*, *Raisins and Almonds*, and *The Eight Days of Hanukkah*.

Composer Stephen Vincent Bulla began the study of piano at the age of six and the euphonium a year later. In high school he switched to trombone. He received his degree in arranging and composition from Boston's Berklee College of Music, graduating Magna Cum Laude. His studies there produced in him an interest in the commercial music field, eventually leading him to his present schedule of full-time composing and recording production.

In 1980, Mr. Bulla joined "the President's Own" U. S. Marine Band and White House Orchestra as Staff Arranger. He is responsible for the production of music that encompasses many styles and instrumental combinations, most of which are performed for Presidential functions and visiting dignitaries. His musical arrangements for many performers, including Sarah Vaughan, the Manhattan transfer, Mel Torme, and Doc Severinsen were featured on

## Program Notes — A Winter Concert (continued)

---

the PBS television series “In Concert at the White House.”

Mr. Bulla’s commissioned concert works include instrumental compositions that are performed and recorded internationally. The Dutch, British, and New Zealand Brass Band Championship organizations have all commissioned him to compose competition pieces.

---

### George Wyle

Born March 22, 1916 New York, NY  
Died May 2, 2003 Tarzana, California

### Eddie Pola

Born June 23, 1907 New York, NY  
Died November 3, 1995 Medford, Oregon

#### The Most Wonderful Time of the Year

In 1963 “The Andy Williams Christmas Album” made it to the top of the Billboard Pop Albums chart and the first track, “White Christmas” made it to #1 as a Pop Single. Also on that album was Williams’ rendition of Wyle and Pola’s “The Most Wonderful Time of the Year.” Over 40 years later that classic album and this song remain very popular.

George Wyle was a songwriter, composer, educator, author, conductor, arranger, and a specialist in both professional and amateur choral work. After graduating from James Monroe High School, he began his musical career in 1933 as a pianist and arranger, becoming a conductor in 1944. He wrote for Kate Smith and the Deep River Boys, and was the choral conductor for radio’s “Serenade to America.” He was also the conductor and arranger for the “Alan Young Show” radio programs as well as for Doris Day, Dennis Day, Howard Keel, and Lisa Kirk, and for many recordings.

After Wyle joined ASCAP in 1948, his chief musical collaborator was Eddie Pola.

Among his many (over 400) popular-songs are “Wasn’t It Wonderful?”, “I Said My Pajamas and Put on My Prayers”, “I Didn’t Slip, I Wasn’t Pushed, I Fell”, “Quicksilver”, “I Love the Way You Say Goodnight”, “Give Me Your Word” and “Santa Claus Party.”

Wyle worked on several variety shows starring Jerry Lewis, Flip Wilson, and Jimmy Durante. His most prominent association was with Andy Williams. Wyle not only served as music director for *The Andy Williams Show*, but also (along with Eddie Pola) composed Williams’ ebullient Christmas standard “The Most Wonderful Time of the Year.”

Wyle died of leukemia at the age of 87.

Eddie Pola was a songwriter starting in the 1920s. In 1928 he scored England’s first sound film, *Harmony Heaven*. Through the 1930s he focused on songwriting, creating such memorable tunes as “I’ve Forgotten You”, “I Love the Way You Say ‘Good Night’” and “The Most Wonderful Time of the Year.” Late in the 30s, Pola moved to the U. S. to produce radio dramas. During the 1950s, he produced several television series, including *Blondie* and *The Dinah Shore Show*.

---

### Javitts and Springers

#### Santa Baby

*Santa Baby* was a favorite Christmas song originally sung and recorded by Eartha Kitt in 1953. Madonna recorded it in 1999. More recently Calista Flockhart released a recording of it.

---

### Jean Sibelius

Born December 8, 1865 Tavastehus, Finland  
Died September 20, 1957 Jarvenpaa, Finland

#### Swan of Tuonela Opus 22 No. 3

## Program Notes — A Winter Concert (continued)

---

Sibelius wrote the *Lemminkäinen Suite*, also known as the *Four Legends from the Kalevala*, between 1893 and 1895. After the work's premiere in 1896, Sibelius revised it in 1897 and 1900. The *Swan of Tuonela*, originally intended by Sibelius to be the prelude to an opera, is the third in the set of four tone poems comprising the *Lemminkäinen Suite*. The *Suite* is based on the Finnish epic saga *Kalevala* in which Tuonela is the island of the dead around which a swan swims and sings. Lemminkäinen, the saga's hero, has been given the task of killing the sacred swan but while enroute to do that he, himself, is shot and killed with a poisoned arrow. Later in the saga he is returned to life.

Sibelius portrays the swan with one of the most famous English horn solos in the orchestral literature.

Jean (Originally Johan) Sibelius, one of the most prominent of all Scandinavian composers, was born in Tavastehus, Finland, on December 8, 1865. His father was a doctor, who died while Jean was an infant, and Jean was raised by his mother and grandmother. He exhibited considerable music talent, studied the violin, and hoped to become a concert violinist. His greatest talent was composition, however, and his first work was completed at the age of 10.

He studied law for one year at the University of Helsinki but then turned to a career in music. He studied composition, harmony, and counterpoint with Martin Wegelius and then for approximately two years (1889-1891) studied in Berlin and Vienna. In Vienna, his teachers were Karl Goldmark and Robert Fuchs.

Sibelius' works are associated with Finnish patriotic sentiment, influenced to some extent by his marriage in 1892 to Aino Jarnefelt, whose family was associated with Finnish liberal nationalists. He was perhaps the first composer to benefit widely from the exposure to phonograph records. Financially, he had the

benefit of a government-sponsored pension which began in 1897. He was however, a somewhat extravagant spender and lived much of his life deeply in debt.

Sibelius is best known for his tone poem *Finlandia*, although he composed many more extensive orchestral works, including eight symphonies (the last was apparently destroyed and never performed). He also composed numerous chamber works, choral works, stage works, and over 100 songs. He composed a few band pieces, but these were for small groups of about six players.

Among his many honors and awards were an honorary doctorate from Yale University (1914) and the Legion of Honor (France, 1912). He spent his final years at his home in Jarvenpaa, Finland, and died there at the age of 91 on September 20, 1957.

- From The Heritage Encyclopedia of  
Band Music by William H. Rehrig

---

### Andrew Lloyd Webber

Born March 22, 1948 London, England

#### *Pie Jesu* from *Requiem*

Andrew Lloyd Webber is renowned as the composer of such blockbuster hits as *Cats*, *Evita*, *Starlight Express*, and *Phantom of the Opera*. That he wrote a *Requiem*, from which comes *Pie Jesu*, may come as a surprise to many. However, *Requiem* merely marks a return to the surroundings in which he grew up. He went to school at Westminster, just across the road from London's Houses of Parliament. The school was closely linked to Westminster Abbey, and attendance at certain church services was obligatory for Westminster pupils. Lloyd Webber absorbed the influence of the Abbey, and incorporated it into the *Requiem*, which he considers to be his most personal composition. *Pie Jesu* is a prayer for Jesus to grant eternal rest to those departed from the earth.

## Program Notes — A Winter Concert (continued)

---

As a boy, Andrew studied piano, violin, and French horn. He attended Westminster School, Magdalen College, and the Royal College of Music. He had an early fascination with the musical theater. Most of his music has been composed for the theater and is the result of collaboration with several well known authors. His timeless scores of such blockbuster hits as *Cats*, *Evita*, *Starlight Express*, *Phantom of the Opera*, and *Jesus Christ Superstar* have captivated audiences worldwide and have made him one of the most dominant forces in contemporary musical theater.

---

### Alfred Reed

Born 1921 Manhattan, New York  
Died September 17, 2005 Miami, FL

#### A Christmas Intrada

The celebration of the Nativity has called forth countless songs, dances, carols, plays and combinations of these, involving both vocal and instrumental forces, throughout the centuries, intertwining the feeling of radiant joy and infinite tenderness in many different ways.

*A Christmas Intrada* represents an attempt to portray, in musical terms alone, five contrasting moods associated with the festivities of the Christmas season. These five sections are played without pause. They are: *Fanfare: Christus Natus Est*, for brass, chimes, bells and percussion only; *Lullaby for the Christ Child* played by the woodwind and saxophones; *Processional of the Kings and Shepherds* played by the full group; *Carol for the Holy Night* for woodwinds, saxophones and muted brass; and, finally, *Wassail and Alleluia* beginning with the bells and chimes alone, and gradually growing to include not only the full group but also antiphonal brass choirs, to bring the entire work to a joyous and triumphant conclusion.

*A Christmas Intrada* was commissioned by the Middle Tennessee State University

Band, and dedicated to the bands who annually participate in the Contest of Champions, on the occasion of its 20<sup>th</sup> anniversary (1981). The first performance took place on that occasion, at Murfreesboro, Tennessee, October 23<sup>rd</sup> 1981, with the U. S. Marine Band, plus antiphonal brass choirs. (Music information provided by the publisher.)

Alfred Reed, a Florida resident until his recent death, was one of the most celebrated, prolific, and frequently-performed band composers of the 20th century. He was born to parents of an Austrian heritage. He studied trumpet at the age of 10 and soon began to perform professionally with small combos in the hotels of the Catskill Mountains. In 1938 he worked in New York's Radio Workshop as a staff composer/arranger and assistant conductor. Early in World War II he enlisted in the Army and was assigned to the 529th Army Air Corps. During his enlistment he wrote nearly 100 compositions and arrangements for band.

After the war, Reed enrolled at the Juilliard School of Music and studied composition with Vittorio Giannini. In 1953 he enrolled at Baylor University and was conductor of the Symphony Orchestra while a student there. He received his Bachelor of Music degree in 1955 and his Master of Music degree a year later. He succeeded Frederick Fennell as conductor of the Miami University Wind Ensemble and lived in the Miami area beginning in 1960. He served as executive editor of Hansen Publishing from 1955 to 1966 and then went to the University of Miami as a professor of music. He retired in 1993 and continued to compose and work as guest conductor for musical groups around the world until his death in 2005.

Over 200 of his works have been published. Among his major works are:

*Russian Christmas Music (1944)*

## Program Notes — A Winter Concert (continued)

---

*Viva Musica!*

*Armenian Dances - Part I (1972))*

*Armenian Dances - Part II (1977)*

*Sixth Suite for Band*

*Greensleeves*

*Rushmore*

*Seventh Suite For Band (A Century of*

*Flight)*

*A Festival Prelude*

*Fifth Suite For Band (International Dances)*

*Giligia*

*The Hounds of Spring*

*Imperatrix*

*Alleluia Laudamus Te*

*Siciliana Notturmo*

*Twelfth Night*

*Divertimento for Flute and Wind Orchestra*

*El Camino Real (1985)*

*Millennium III*

Program Notes by Enoch Moser

Copyright 2005

## Acknowledgments

---

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

BCC Cocoa Campus Support Staff:

Wright Kerr, Technical Operations Manager

Rebecca Grosse

Josh Henn

Paul McKee

Graphics and publicity materials were done by Mike Freeman.

The printed program was produced by CompuTrac, Titusville.

The Bluthner Grand Piano on the main stage is on special loan through the generosity of the King Center and its patrons.

## 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/>.

## Board of Directors

Conductor.....	Marion Scott
Chairman.....	Enoch Moser
Vice Chairman .....	Barbara Ziegler
BCC Representative.....	Bart Lipofsky
Personnel Manager.....	Howard Cmejla
Business Manager .....	Connie Miller
Publicity Manager.....	Mike Freeman
Librarian.....	Dorothy Hibbard
Secretary .....	Terri Poppell

