

# The Community Band of Brevard

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

Presents

## A Winter Concert

Friday, December 15, 2006 at 8:00 P.M.  
Fine Arts Auditorium  
Brevard Community College, Cocoa

Sunday, December 17, 2006 at 3:00 P.M.  
Auditorium  
Merritt Island High School

Featuring

Barbara McGillicuddy, vocalist  
Barbara Ziegler, vocalist

## Purpose and History

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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

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### Community Band of Brevard, 2006-2007 Schedule

#### An Irish Celebration

March 16, 2007 (Friday), 8:00 P.M.

BCC Fine Arts Auditorium, Cocoa Campus

March 18, 2007 (Sunday), 3:00 P.M.

Merritt Island High School Auditorium

#### Great Composers: A 2007 Anniversary Celebration

June 1, 2007 (Friday), 8:00 P.M.

BCC Fine Arts Auditorium, Cocoa Campus

June 3, 2007 (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

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As I write this it is Thanksgiving week and our Band sure has a long list of things for which to be thankful. At the top of our list is the very generous support provided by Dee Negroni-Hendrick and Don Hendrick. When we found ourselves in the position of having to procure our own percussion equipment we were fortunate enough to be able to buy most of the items with donations from our audiences. But tympani are very expensive and we had nowhere near enough money to get them. It seemed hopeless that we would be able to get them anytime soon. It looked like it would be several years before we saved enough and yet many of our performances would be dependent on them. Things looked quite bleak. Then the Hendricks, wonderful people that they are, came to our rescue and matched the audience donations, which were very generous, at our June and September concerts. With those matched donations we had enough money to buy a set of tympani and they are now on order. By the time you read this they probably will be here. When the tympani arrive we will own a complete set of percussion equipment (xylophone, vibraphone, chimes, bass drum, bells, tympani and numerous small items). We no longer are dependent on other organizations for those instruments. That's a great situation to be in and there aren't words to express adequately our gratitude to the Hendricks and to you, our audience, for making that possible.

Our long list of things to be thankful for also includes: our faithful, talented and hardworking members; our Director; our vocalists; Brevard Community College (BCC), and a very supportive community. Brevard Community College has been our *sine qua non* from our very beginning. Dr. Amy Hendricks, Cocoa Campus Provost; Dr. Robert Lamb, Chair of the Department of Fine and Performing Arts; and Jim Bishop, Director of the Instrumental Music Program, all treat us like their own and we appreciate and rely on their support.

I look forward to seeing you at *An Irish Celebration*, our March concert. Please see the schedule elsewhere in this program and mark your calendar.

Today's concert was designed to put you into a holiday mood and I hope we succeed in doing just that.

I also hope that you will have a great, safe, healthy and happy holiday season.

Enoch Moser.  
Chairman, Board of Directors  
Community Band of Brevard

## Director of Community Band of Brevard

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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 Conductor of Community Band of Brevard

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Thomas C. Cobble plays tuba in the Community Band of Brevard. He taught Elementary, Junior High, and Senior High School band in Fluvanna County, outside of Charlottesville, Virginia from 1974 to 1980. Before that he was in the United States Navy Music Program as a Musician Second Class from 1968 to 1972.

He graduated from the University of Central Florida in 1974 with a Bachelor of Music Education, and attended Graduate School at Virginia Commonwealth University.

He was the Director of the Hanover County Virginia Community Band from 1990 to 1999.

Since 1980 he has been a full-time Piano Technician. He received his Piano Technician education partially at Steinway & Sons in New York and Yamaha in Los Angeles. He teaches Piano Technology at several Seminars around the USA and internationally.

He and his wife Martha moved to Brevard in 1999 and he has built a business here. His list of customers include many fine private and institutional instruments.

He likes to say "Everything I have done for money since I graduated from High School in 1964 has had something to do with Music."



Tom Cobble

## Guest Soloist

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Barbara McGillicuddy was raised in Titusville, Florida and currently lives in Mims. She has been a singer and musician all of her life. She is the former Director of Music for both St. Luke's and First Presbyterian Churches in Titusville where she directed choral music, hand bells and children's dramas. Barbara is a singer/song writer and has an all-original cd entitled *A Walk Through Time*. Barbara is also a co-author along with Lila D. Carter of *A Walk Through Time*, now available at AuthorHouse.com, Amazon and all other on-line booksellers. She has a children's book series entitled *Adventures in the Kingdom of Mim* based on the real lives of many of her rescue animals from the Catahoula Rescue, Inc. group. Barbara is the founder of the State of Florida Chapter of Catahoula Rescue, Inc. You may visit the Rescue at: [www.catahoularescue.com](http://www.catahoularescue.com)



Barbara McGillicuddy

Barbara graced the stages of Las Vegas in the mid to late eighties performing all styles of music. She has been principal soloist on such works as the Messiah and has toured Europe on several vocal tours including Italy, Switzerland, England, Wales and Scotland.

Barbara is the Director for the Titusville Singing Seniors; a group of senior citizens that bless the folks living in-house nursing care facilities in North Brevard. "They sing the good old songs of yester year to the residents and bring wonderful smiles to their faces. I am blessed to be their leader!"

"I recognize my voice as a blessing from God. It is my utmost desire to share it with the world and try to give back part of this tremendous gift I have been given."

Visit: [www.barbaramcgillicuddy.com](http://www.barbaramcgillicuddy.com) for more information.

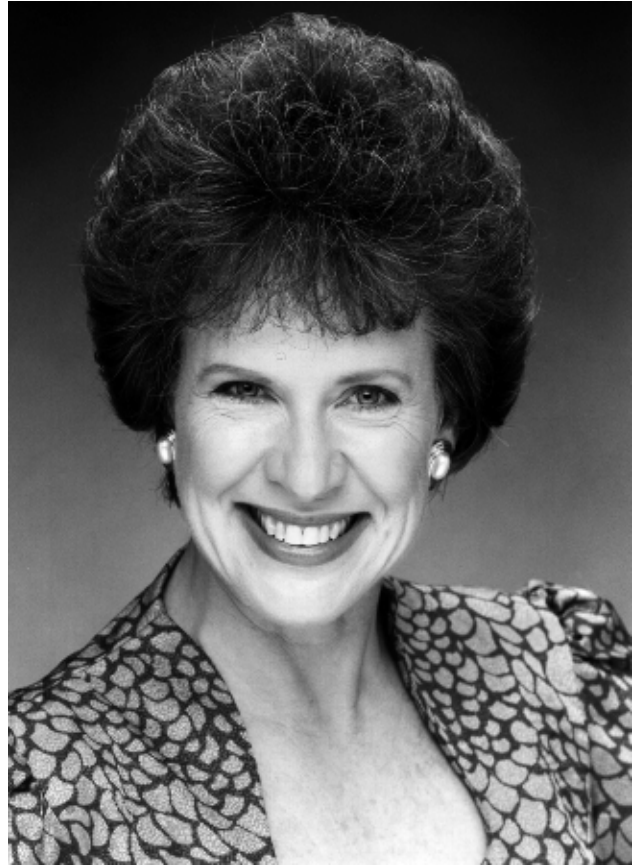
## Guest Soloist

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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 R. 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

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**Flute/Piccolo:** Jodi Boeddeker, Educator; †Kathleen Colman, Retail Coordinator; Catherine Eklund, High School Student; \*Michael Freeman, Lead Engineer; Sadie Hewitt, High School Student; \*Barton Lipofsky, Educator (Retired); \*Donna MacDonald, Contracts Manager; Connie Miller, Educator; Joseph Tran, Computer Technical Support.

**Oboe:** †Jane Francoeur, Homemaker; Michelle Pittman, Finance Specialist; Victoria Saam, High School Student.

**Bassoon:** Elizabeth Saam, High School Student.

**Clarinet:** Charles Almeida, Jr., Musician; Paul Burrucker, Musician; Gay Christie, Investigative Assistant; Laurie Deremer, Educator (Retired); \*Susan Eklund, Educator; Dorothy Hibbard, Music Educator; Elizabeth Hyers, Educator; Noelle Hyers, Student; \*Enoch Moser, Engineer (Retired); †Terri Poppell, Technical Writer; David Schoemmell, College Student; Jennifer Spyker, Line Cook.

**Bass Clarinet:** Jessica Armitage, Homemaker; Andi Hyers, Student.

**French Horn:** †Charlotte Barton, Engineer (Retired); Lisa DeVries, Safety Engineer; Ronald Irvin, Federal Law Enforcement — U. S. Air Force (Retired).

**Alto Saxophone:** Sharon Slaughter, Reverse Mortgage Specialist; \*Rebecca Smith, Logistics Engineer; †Jeffrey Vickers, Electrical Engineer.

**Tenor Saxophone:** Clay Cromer, Deck Officer, U. S. Coast Guard; Timothy Herlihy, Jr., Reservations Management; \*Philip Miller, Electrician (Retired).

**Baritone Saxophone:** William Casey, U. S. Army (Retired); John MacDonald, Construction Management.

**Trumpet/Cornet:** Bruce Gordon, Sales Manager; Sebron Kay, DMD; †Al Stevens, Musician; Jerry Turner, Carpenter/Painter; \*David Wilson, Machinist.

**Trombone:** Alyse Avitabile, Accountant; James Fesmire, Engineer; Roger Goodman, High School Administrator (Retired); †René Lewis, Logistics Manager; Donald Staples, Director, Walt Disney World Entertainment (Retired)/Musician; Chester Wilcox, Jr., Electrical Engineer (Retired); Merle Zimmerman, Aerospace Management (Retired).

**Baritone/Euphonium:** Howard Cmejla, V.P., Pharmaceutical Co. (Retired); Bud Hilton, Telephone Co. Cable Repair Technician (Retired); †Gerald Leach, Engineer (Retired).

**Tuba:** Edgar Browning, Educator (Retired); Thomas Cobble, Piano Technician; †Edward Moran, Engineering Specialist.

**Percussion:** Suzanne Clark, Educator; †William Hillberg, U. S. Navy and U. S. Postal Service (Retired); \*Russell Jones, Aerospace Technician; Barbara Ziegler, Production Control Analyst.

**Keyboard:** Jane Francoeur, Homemaker.

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

†Section Leader.

# Program

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National Anthem.....Francis Scott Key

A Christmas Festival..... Leroy Anderson

Stille Nacht (Silent Night) ..... Joseph Mohr, Franz Gruber  
Arranged by Andy Lussier

Barbara Ziegler, Vocalist

Christmas in Poland..... Vaclav Nelhybel

Jingle Bell Rock..... Words and Music by Joe Beal and Jim Boothe  
Arranged by Michael Story

Vocalist: Barbara Ziegler

Concert Suite from *The Polar Express* ..... Alan Sylvestri and Glen Ballard  
Arranged by Jerry Brubaker

1. Believe

3. When Christmas Comes to Town

2. The Polar Express

4. Spirit of the Season

Nutcracker Suite..... Peter Tchaikovsky  
Arranged by Robert Longfield

1. Chinese Dance

3. Russian Dance (Trepak)

2. Dance of the Sugar Plum Fairy

Intermission

Sleigh Ride..... Leroy Anderson

Conducted by Tom Cobble

Polonaise from *Christmas Night*.....Nicolai Rimsky Korsakov  
Arranged by Leigh D. Steiger

Cantique de Noël (O Holy Night).....Adolphe Charles Adam  
Arranged by Gene Egge

Vocalist: Barbara McGillicuddy

An Irving Berlin Christmas..... Irving Berlin  
Arranged by Warren Barker

Santa Baby ..... Joan Javitts, Tony Springer, Phil Springer  
Arranged by Gene Egge

Vocalist: Barbara McGillicuddy

Russian Christmas Music.....Alfred Reed

## Program Notes — A Winter Concert

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### Leroy Anderson

Born June 29, 1908, Cambridge, Massachusetts  
Died May 18, 1975, Woodbury, Connecticut

#### A Christmas Festival

In *A Christmas Festival* Anderson includes the following familiar carols: *Joy to the World*, *Deck the Halls*, *Good King Wenceslas*, *God Rest Ye Merry Gentlemen*, *Hark! The Herald Angels Sing*, *The First Nowell*, *Silent Night*, *Jingle Bells*, and *O Come, All Ye Faithful*.

#### Sleigh Ride

Leroy Anderson wrote *Sleigh Ride* in 1948 as a purely instrumental piece. Its bright, hoofbeat rhythm and imitation of a horse's whinny have helped make it a popular piece for sym-phon-ic band and a traditional favorite of the Christmas Season. Mitchell Parish added words in 1950, and it became a best-selling record.

Leroy Anderson was an American composer, arranger and conductor. His first attempt at composition was a string quartet which he wrote at the age of twelve. He studied piano at the New England Conservatory of Music and composition at Harvard with Walter Piston and Walter Raymond Spalding. After graduating from Harvard, he served on the faculty of Radcliffe College and directed the Harvard University Band, for which he made many transcriptions and arrangements. In 1935, he became the permanent orchestrator for the Boston Pops Orchestra under Arthur Fiedler.

As a composer, he specialized in light music for the standard orchestra, work which brought him renown in art- and popular-music circles. His works achieve their appeal through infectious melodies, popular dance rhythms, and novel orchestral effects that often relate to the titles (for example, *The Syncopated Clock* and *The Typewriter*). He was particularly successful in creating descriptive program notes. He was fluent in eleven languages, especially those of Scandinavia.

### Joseph Mohr

Born December 11, 1792 Salzburg, Austria  
Died December 4, 1848 Wagrain, Austria

### Franz Gruber

Born November 25, 1787 Steinpointsölde/Hochburg, Upper Austria  
Died July 6, 1863 Hallein, Austria

#### Stille Nacht (Silent Night)

Information about *Stille Nacht* is included in the following biography.

Joseph Mohr's mother was a poor spinster knitter, Anna Schoiber. His father, Franz Joseph Mohr, served in the army as one of the archbishop's musketeers and left Anna and his son to fend for themselves.

While his exact place of birth is unknown, church records show he was born in the "Old Town" near the cathedral (the Dom), where he was baptized a few hours later. The youngster grew up in another area of the city (the "New Town") across the Salzach River. He was raised in extreme poverty in a small room at 31 Steingasse where he and his mother lived with his elderly grandmother. (*This information was found in census records in 1998 by historian Manfred Fischer.*) Joseph's godfather was Franz Joseph Wohlmut, the town's executioner. The cathedral choir-master, Johann Nepomuk Hiernle, became a foster-father to the young student, and recognizing his musical talent saw to it that he received a proper education. Joseph attended classes at the famous grammar school in Kremsmünster, Upper Austria, where he received honors for his work.

Joseph Mohr completed his education at the archdiocesan seminary in Salzburg and was ordained as a priest on August 21, 1815. His first assignment took him to Mariapfarr in the Lungau region of the Salzburg province. While working at the pilgrim church in Mariapfarr, it is assumed that he had opportunity to meet with his grandfather who lived in Stranach, a village which is a 30 minute walk to the south.

## Program Notes — A Winter Concert (continued)

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During his service in the Alpine village, Joseph produced a poem, “Stille Nacht! Heilige Nacht!” Many have speculated about his inspiration for the poem, but we may never know the reason. Due to poor health, he was sent to Salzburg for hospitalization and when he recovered, was assigned to St. Nicholas Church in Oberndorf (1817). It was there that the assistant pastor met and became friends with the Arnsdorf schoolmaster and church verger, Franz Xaver Gruber, who also served as organist at St. Nicholas. On December 24, 1818, Fr. Joseph Mohr, took a 20 minute walk to Arnsdorf and changed the tenor of Christmas musical celebrations forever.

An account in Gruber’s own words of the creation of the world’s best-loved Christmas carol can be seen in the Franz Gruber Gallery of the *Silent Night Museum* in Oberndorf, Austria. What we don’t know is why the carol was composed. A story in the early 20th century claimed that the church organ was not working but there are no church or diocesan records to back up this claim. In a 1967 book there is a silly tale of mice eating the organ bellows (easily repaired). After a great deal of research, most historians feel that Fr. Mohr, due to his love of guitar music, simply wanted a Christmas song that he could play on his guitar. One modern-day writer, hoping to sell a film script, claims that Gruber most likely was responsible for the organ not working. Perhaps this is a way of placing conflict into a film script, but it doesn’t help serious historians.

The story is simple and needs no embellishment. Joseph Mohr wrote the poem in 1816 and Franz Gruber wrote the music on Christmas Eve in 1818.

In 1819, Fr. Mohr was transferred from Oberndorf and somewhere between that time and 1821 he wrote out an arrangement of the carol. This document was discovered in 1995 and, after it was authenticated by handwriting experts and historians, has been proclaimed the earliest known manuscript of “Stille Nacht.” In addition, it disproves the claims of some critics who felt

that Michael Haydn had actually written the music. Fr. Mohr gives full credit to his friend Gruber, for in the upperhand right corner he wrote “Melodie von Fr. Xav. Gruber.”

Joseph Mohr served ten years in the parish at Wagrain, now a beautiful Alpine ski resort. He was greatly loved by the people in his area, and when he died he was as poor as when he entered the world having given all his earnings to the education of the youth in the parish and the care of the elderly. The Joseph Mohr School is located across the street from his grave in the churchyard at Wagrain.

(Notes provided by the Silent Night Museum in Oberndorf, Austria)

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### Vaclav Nelhybel

Born September 24, 1919 Polanka, Czechoslovakia  
Died March 22, 1996 Scranton, Pennsylvania

#### Christmas in Poland

Mr. Nelhybel’s comments about this work:

“I was born in Czechoslovakia, near the Czechoslovakian, Polish and German border. During Christmas time many people sang Christmas carols in all three languages. My favorite ones were always the Polish carols, with their haunting melodies, their folkloristic charm and dramatic pathos.

“The four movements of *Christmas in Poland* could have the following titles in the program:

- I. The Triumph of the King of Heaven
- II. Joyful News
- III. Peace On Earth
- IV. Glory To God

“All these carols are an expression of people who love to sing and dance, of people with a great joy of life in times of peace and freedom and an unbreakable pride in times of oppression.”

Internationally renowned composer Vaclav Nelhybel was born on September 24, 1919, in Polanka, Czechoslovakia. He studied composition and conducting at the Conservatory of Mu-

## Program Notes — A Winter Concert (continued)

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sic in Prague (1938-42) and musicology at Prague University and the University of Fribourg, Switzerland. After World War II he was affiliated as composer and conductor with Swiss National Radio and became lecturer at the University of Fribourg. In 1950 he became the first musical director of Radio Free Europe in Munich, Germany, a post he held until he immigrated to the United States in 1957. Thereafter, he made his home in America, becoming an American citizen in 1962. After having lived for many years in New York City, he moved to Ridgefield and Newtown, Connecticut, and then, in 1994, to the Scranton area in Pennsylvania. During his long career in the United States he worked as composer, conductor, teacher, and lecturer throughout the world. At the time of his death on March 22, 1996, he was composer in residence at the University of Scranton.

A prolific composer, Nelhybel left a rich body of works, among them concertos, operas, chamber music, and numerous compositions for symphony orchestra, symphonic band, chorus, and smaller ensembles. Over 400 of his works were published during his lifetime, and many of his over 200 unpublished compositions are in the process of being published. (Nelhybel's passion for composing was all encompassing and left him little time for "marketing" his works; for this reason, many of his compositions, though commissioned and performed, remained unpublished.) Although Nelhybel wrote the majority of his works for professional performers, he relished composing original, challenging pieces for student musicians and delighted in making music with young players.

Nelhybel was a synthesist and a superb craftsman who amalgamated the musical impulses of his time in his own expression, choosing discriminately from among existing systems and integrating them into his own concepts and methods. The most striking general characteristic of his music is its linear-modal orientation. His concern with the autonomy of melodic line leads to the second, and equally important characteris-

tic, that of movement and pulsation, or rhythm and meter. The interplay between these dual aspects of motion and time, and their coordinated organization, results in the vigorous drive so typical of Nelhybel's music. These elements are complemented in many of his works by the tension generated by accumulations of dissonance, the increasing of textural densities, exploding dynamics, and the massing of multi-hued sonic colors. Though frequently dissonant in texture, Nelhybel's music always gravitates toward tonal centers, which makes it so appealing to performers and listeners alike.

Nelhybel received numerous prizes and awards for his compositions, among them, in 1947, a prize at the International Music and Dance Festival in Copenhagen, Denmark, for his *Ballet In the Shadow of the Limetree*, in 1954, the first prize of the Ravitch Foundation in New York for his opera *A Legend*, and, in 1978, the "Oscar" of the band world, an award from the Academy of Wind and Percussion Arts. Four American universities honored him with honorary doctoral degrees in music. The many music reference books that have entries about Nelhybel include *Alfred's Essential Dictionary of Music*, *Baker's Biographical Dictionary of Musicians*, *International Who's Who in Music*, *The Heritage Encyclopedia of Band Music*, *The New Grove Dictionary of Music and Musicians*, and *The New Grove Dictionary of Opera*.

Nelhybel's music is performed all over the world, and the list of countries where his works are played is ever growing.

Biography from the University of Scranton web site:

<http://academic.scranton.edu/department/bandsing/nelhybelsite.shtml>

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Joe Beal

Jim Boothe

Jingle Bell Rock

Joe Beal and Jim Boothe collaborated in

## Program Notes — A Winter Concert (continued)

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1957 to write *Jingle Bell Rock*, exactly one hundred years after James Pierpoint wrote *Jingle Bells*. In 1957 the rock 'n' roll era was coming on strong and its new rhythmic vitality flavored *Jingle Bell Rock*. This unique novelty song became a hit for singer Bobby Helms.

Joe Beal was a public relations man from New England. Jim Boothe was a Texas writer in the advertising business.

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Alan Sylvestri

Glen Ballard

### Concert Suite from *The Polar Express*

*The Polar Express* was a 2004 animated feature starring the voices of Tom Hanks, Michael Jeter, Chris Coppola, Peter Scolar and Nona Gaye. It was nominated for several Academy Awards including best song, best sound editing and best sound mixing. The Broadcast Film Critics Association nominated it for best animated feature.

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Peter Illyich Tchaikovsky

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

### Nutcracker Suite

*The Nutcracker* is a ballet in two acts with music by Tchaikovsky, based on a tale by E. T. A. Hoffman. It was first performed at the Maryinsky Theater, St. Petersburg, in 1892 with Tchaikovsky conducting. In the story, Klara is given a nutcracker for Christmas by her godfather; she falls asleep and dreams that she defends it against the King of the Mice; it turns into a Prince who takes her on a fabulous journey. During their visit to the Kingdom of Sweets they are entertained by the Sugar-Plum Fairy. In the *Dance of the Sugar-Plum Fairy* Tchaikovsky introduced the celesta into Russian music. The *Nutcracker Suite*, based on music from the

ballet, was first performed some months before the ballet.

Peter Illyich 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 keen 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 he resigned in 1881 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.

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Nicolas Rimsky-Korsakov

Born March 18, 1844 Tikhvin, Russia  
Died June 21, 1908 Lyubensk, Russia

### Polonaise from *Christmas Night*

*Christmas Night (La Nuit de Noël)* is an opera in four acts by Rimsky-Korsakov. It premiered in St. Petersburg on December 10, 1895. The opera is based on a short story by Gogol which Tchaikovsky also used as the theme of one of his operas.

The story of the opera is a half-comic, half-fantastic tale of village life in the Ukraine in the 18<sup>th</sup> century. The village blacksmith wins his bride by flying to St. Petersburg on the Devil's back and obtaining for her the Empress Catherine the Great's slippers.

The brilliant *Polonaise*, which is part of a

## Program Notes — A Winter Concert (continued)

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suite extracted from the opera, originally set the stage as the curtain rose on the magnificent Grand Ballroom of the Imperial Palace.

Nikolay Andreyevich Rimsky-Korsakov began the study of piano at the age of six and of composition at seven. He showed great talent from that early age. He was born into the aristocracy and spent his youth on the family's country estate where he became familiar with Russian folk songs and church music, both of which were to significantly influence his work.

After retiring in 1873 from active duty in the navy, he devoted himself to his duties as military band inspector, composing, and conducting the Free School and Russian Symphony concerts. During that time, he had complete authority over the Russian military bands and composed or arranged many works for military band.

His music is bright and joyful, revealing the cheerful side of Russian life. Nearly all of his music is based on national, historical, or legendary subjects.

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### Adolphe Charles Adam

Born July 24, 1803 Paris  
Died May 3, 1856 Paris

#### Cantique de Noël (O Holy Night)

*Cantique de Noël* is French for *Song of Christmas*. The French also know the song by its first line, *Minuit, Chrétiens*, which means *Midnight, Christians*. The original words are those of a French poem by M. Cappeau de Roquemaure. The English words (*O, Holy Night*) are by John S. Dwight, an American minister who later became a musicologist. Although this song has been arranged for choruses and other groups of voices, it was originally meant for a single voice and is probably the best known of all Christmas solo compositions. It is difficult now to realize that originally church authorities frowned on the song. One French bishop denounced it for its "lack of musical taste and total absence of the spirit of religion."

An interesting story involving this carol occurred on Christmas Eve 1870, during the Franco-Prussian War. The French and German troops were in nearby trenches. Suddenly one of the Frenchmen jumped up and sang a chillingly beautiful solo song, in honor of that evening: *Cantique de Noël*. No Germans fired at him. Instead, one of their troops emerged and sang a German carol.

Adolphe Charles Adam was the son of concert pianist Jean Louis Adam and trained from early childhood to play the piano. At the Paris Conservatory he studied organ, counterpoint, and composition. He discovered a talent for composition, and especially for opera. At the age of 28 he won acclaim for a comic opera and thereafter produced an average of two operas a year until his death at the age of 52. Of his 53 operas, a handful have achieved a permanent place in the repertory. Notable among them are *Le Postillon de Longjumeau*, *Regine*, and his enduringly popular masterpiece, *Si j'étais roi*. His most frequently performed work is the music for the ballet *Giselle*, so full of splendor and memorable melody that it transcends the stage. *Giselle* typifies Adam's gifts of melody, harmony, and dramatic effects. Adam's reputation today rests on only two creations: the ballet *Giselle* and the Christmas song *O, Holy Night (Cantique de Noël)* [1850].

Near the end of his life, having lost his money in the failure of a business venture, the hapless Opera-National, Adam was rescued by appointment in 1847 as professor of music at the Paris Conservatory, where he had studied as a student. Adam was an outgoing, articulate man who traveled frequently in Europe and enjoyed friendships with many of the composers and musicians of his age. Nevertheless, his compositional style was distinctly French, Parisian even, and indeed he stands as one of the seminal influences in the development of the French opera, noted for its lushness (at times, nearly excess) of rich and dramatic melody, music as apt for the dance and spectacle as for the voice.

## Program Notes — A Winter Concert (continued)

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### Irving Berlin

Born May 11, 1888 Temoyun, Kirgizia, Russia  
Died September 22, 1989 New York City

#### An Irving Berlin Christmas

This medley of Irving Berlin Christmas songs includes *Happy Holiday*, *White Christmas*, and *Let's Start the New Year Right*.

Israel Baline, the son of a Jewish cantor, immigrated to the United States from Russia with his family in 1893. Here, he spent his early years in great poverty. In 1904, he worked as a singing waiter in Chinatown and Bowery cabarets of New York City. After a printer erroneously printed his name "Irving Berlin" on a piece of music, he chose that name for his own. In 1911, he achieved success pioneering ragtime with "Alexander's Ragtime Band" (originally titled "Alexander and his Clarinet") and "Everybody's Doin' It".

In his incredibly successful career, he produced over 1500 songs including those from such memorable Broadway hits as *The Cocoanuts*, *Ziegfeld Follies*, *This is the Army*, *Annie Get Your Gun*, and *Call Me Madame*. His *White Christmas* has been the best-selling piece in all of music history except perhaps for John Philip Sousa's *Stars and Stripes Forever*. All this is particularly remarkable considering that he could not read music and could play the piano only in the key of F-sharp. That fact kept his fingers mostly on the black keys, but his special piano could automatically transpose, a feature he controlled with a lever under the keyboard.

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### 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.

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### Alfred Reed

Born January 25, 1921 Manhattan, NY  
Died September 17, 2005 Miami, FL

#### Russian Christmas Music

*Russian Christmas Music* was originally written in November, 1944. Through the years, the composer has revised and enlarged the work to become the version performed here today. The work has consistently remained in the repertory of concert bands and has established the composer as one of the most important writers for the contemporary band or wind ensemble.

An ancient Russian Christmas Carol ("Carol of the Little Russian Children"), together with a good deal of original material and some motivic elements derived from the liturgical music of the Eastern Orthodox Church, forms the basis for this musical impression of Old Russia during the jubilant Christmas season.

Alfred Reed was a Florida resident and one of the most celebrated, prolific, and frequently-performed band composers of the 20th century. His works, over 200 of which have been published, have been on contest-required performance lists for well over 20 years. He succeeded Frederick Fennell as conductor of the Miami University Wind Ensemble and lived in the Miami area from 1960 until his death. In 1966, he joined the faculty of the School of Music at the University of Miami where he held a joint appointment in the Theory-Composition and Music Education departments and developed the unique music merchandising degree program at the institution.

Program Notes by Enoch Moser  
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# Cultural Links

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## Other Cultural Organizations

Brevard County is very fortunate to have several high quality performing organizations. Below is a list of some of these organizations with links to their internet websites.

Community Band of Brevard	<a href="http://www.brevard.cc.fl.us/~cbob/">http://www.brevard.cc.fl.us/~cbob/</a>
Brevard Chorale	<a href="http://www.brevardchorale.org/">http://www.brevardchorale.org/</a>
Brevard Cultural Alliance	<a href="http://www.artsbrevard.org/">http://www.artsbrevard.org/</a>
Brevard Symphony Orchestra	<a href="http://www.brevardsymphony.com/">http://www.brevardsymphony.com/</a>
Brevard Symphony Youth Orchestra	<a href="http://www.bsyo.org/">http://www.bsyo.org/</a>
Central Florida Winds	<a href="http://www.cf winds.org/">http://www.cf winds.org/</a>
Florida USA Partners	<a href="http://www.visitflorida.com/">http://www.visitflorida.com/</a>
Indialantic Chamber Singers	<a href="http://www.indialanticchambersingers.org/">http://www.indialanticchambersingers.org/</a>
Melbourne Chamber Music Society	<a href="http://www.melbournechambermusicsociety.com/">http://www.melbournechambermusicsociety.com/</a>
Melbourne Community Orchestra	<a href="http://mcofl.tripod.com/">http://mcofl.tripod.com/</a>
Melbourne Municipal Band	<a href="http://melbourneband.tripod.com/">http://melbourneband.tripod.com/</a>
My Space Coast	<a href="http://myspacecoast.com/">http://myspacecoast.com/</a>
Space Coast Flute Choir	<a href="http://scfo.org/">http://scfo.org/</a>
Space Coast Pops	<a href="http://www.spacecoastpops.com/">http://www.spacecoastpops.com/</a>
State of the Arts license plate	<a href="http://www.artsbrevard.org/news/index.html?id=0096">http://www.artsbrevard.org/news/index.html?id=0096</a>

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All piano tuning provided by Mr. Tom Cobble.

## Community Band of Brevard

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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

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