

The Community Band of Brevard

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

Presents

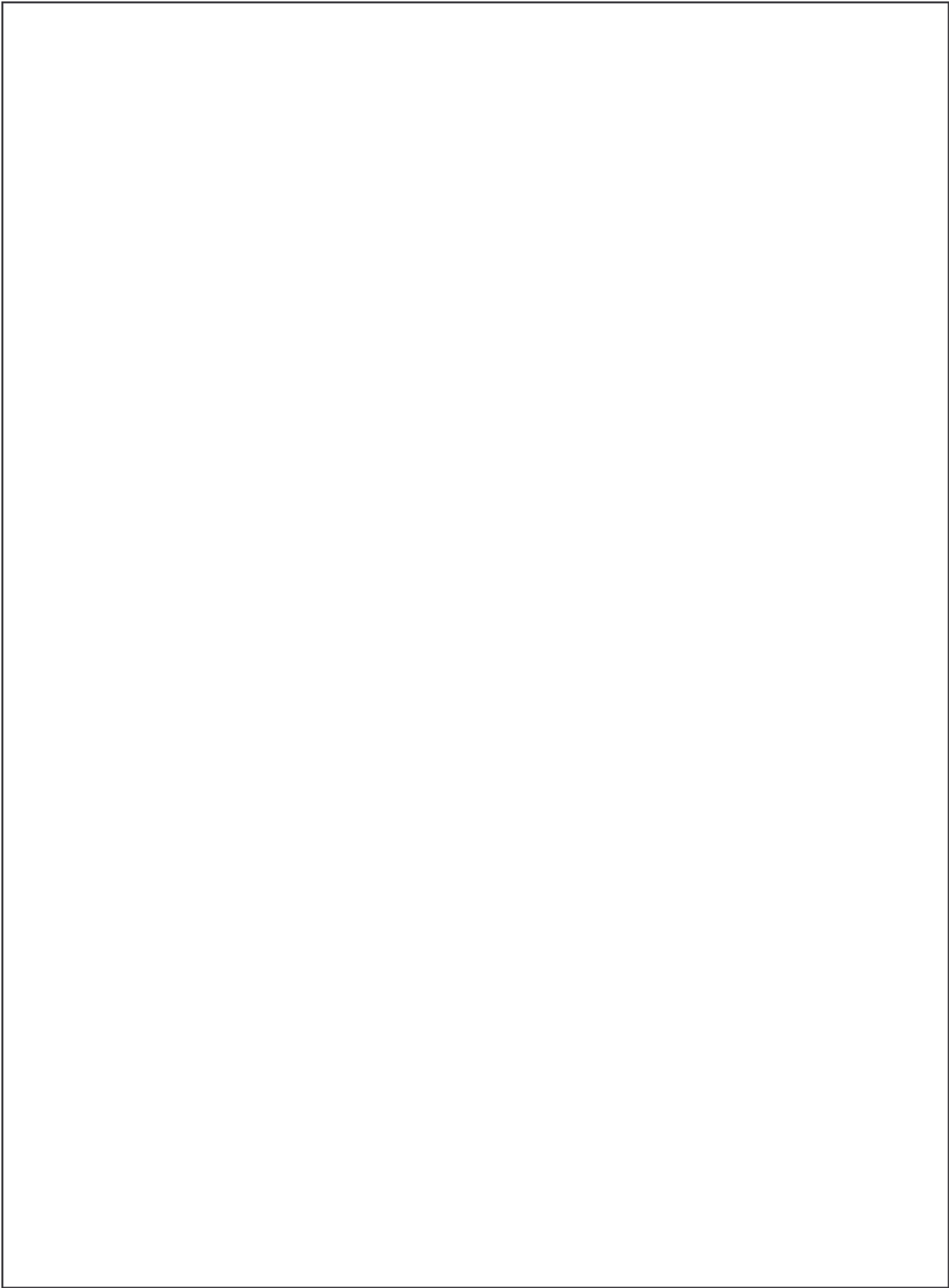
Celebrating 250 Years of Mozart

Friday, June 2, 2006 at 8:00 P.M.
Fine Arts Auditorium
Brevard Community College, Cocoa

Sunday, June 4, 2006 at 3:00 P.M.
Auditorium
Merritt Island High School

Featuring

Randy Doo, soloist
Barbara McGillicuddy, vocalist
Debbie Nida, 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, 2006-2007 Schedule

A Pops Concert featuring Movie and Television Music

September 22, 2006 (Friday), 8:00 P.M.	BCC Fine Arts Auditorium, Cocoa Campus
September 24, 2006 (Sunday), 3:00 P.M.	Merritt Island High School Auditorium

A Winter Concert

December 15, 2006 (Friday), 8:00 P.M.	BCC Fine Arts Auditorium, Cocoa Campus
December 17, 2006 (Sunday), 3:00 P.M.	Merritt Island High School Auditorium

An Irish Celebration

March 23, 2007 (Friday), 8:00 P.M.	BCC Fine Arts Auditorium, Cocoa Campus
March 25, 2007 (Sunday), 3:00 P.M.	Merritt Island High School Auditorium

Great Composers Remembered

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

Many legends and myths surround Mozart. One reason for that is that no one who knew Mozart wrote responsible accounts of his life or personality during his lifetime or immediately thereafter. When people did write about him later on, their accounts were mostly second-hand information and often were self-serving (e.g. to make money). Coupled with that was the fact that his talent was so extraordinary as to be inexplicable other than by extraordinary claims — claims which today's historians spend a lot of time debunking. Some claimed he was a God-like creature, likening him to Christ. His middle name (more about this later), Amadeus, meaning "loved by God," perhaps fueled that idea. Others claimed he was a horse-laughing idiot savant as he was portrayed in the movie *Amadeus*. Some claimed that his remarkable facility on the keyboard came from a magic ring on his finger. And so on.

The fact is that Mozart was a well-rounded, highly intelligent, hard-working, supremely talented individual. More about that in a minute, but first let me undo a myth about his name. He was named at birth and baptized *Johannes Chrysostomus Wolfgangus Theophilus Mozart*. No Amadeus in there at all! *Theophilus* is Greek for "loved by God." Mozart's father sent out a birth notice which used *Gottlieb*, the German version of *Theophilus*. Mozart never used Amadeus in his name except in jest and always in the combination "Wolfgangus Amadeus Mozartus." Amadeus really became part of his name only after his death.

So what kind of person was Mozart? He was a loving family person, and throughout his early life was completely devoted to and obedient to his parents. He was gregarious. He loved playing billiards and had his own billiards table. He loved playing cards. He loved dancing and never missed an opportunity to do so. He loved horseback riding and had his own horse. He was very sociable and had many friends in all levels of society from the highest nobility and aristocracy to regular working class people. He was fluent in several languages. He was an inveterate letter writer and hundreds of his letters are extant. Those letters show him to be a very observant and perceptive person. They also show one thing the movie *Amadeus* got right. He enjoyed scatological humor. However that was a trait of his whole family, including his mother, so he came by it honestly. And he was very, very hard working, creating a remarkable repertoire of high quality works in a very short lifetime.

A popular myth about his death is that someone, possibly Antonio Salieri, poisoned him and even hired him to write his own *Requiem*. Scholars today disregard that myth and believe that the immediate cause of his death was the letting of blood which was the practice of the time. The illness that his doctor was treating almost certainly was rheumatic fever, of which Mozart had endured several recurrences throughout his life.

Mozart's unmatched ability to play keyboard (clavicord, harpsicord, organ, piano) and string (violin, viola) instruments from a very early age, his musical memory, his perfect pitch, his singing voice (he sang in an opera as a youth) and his ability to effortlessly compose marvelous works in every genre, when all taken together rightfully cause many to believe that he was the most complete and talented musician of all time.

Mozart and his legacy are truly deserving of celebration. We are glad you are here today to help us do just that.

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

Randy Doo began his studies in music at the age of 14 as a member of the Woodale Junior High School band in Memphis, TN. He is a graduate of Texas A & M- Commerce with a Bachelors degree in music. He holds a Masters degree in music from Florida State University with an emphasis in bassoon performance. He also holds a Pedagogy of Music Theory certificate from Florida State University. He studied bassoon with Jeffrey Keesecker, Christopher Weait, Russell Pugh, Erich Heckscher, James Keyes and Cedric Coleman.

Mr. Doo moved to Brevard County in 2002 and now is in his third year of teaching music at Fairglen Elementary. He has performed with the Brevard Symphony Orchestra and the Southwest Florida Symphony Orchestra. He has been a member of the Community Band of Brevard since 2004.

In his free time, Mr. Doo enjoys relaxing with his wife, Kaimi, and their two dachshunds, Strudel and Logan. He also enjoys fishing in the Indian River and Mosquito Lagoon.



Randy Doo

Guest Soloist

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 an Author of the book entitled *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



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 for more information.

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 Schwerts, 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. She is a Senior Customer Service and Sales consultant with Clarke American Corp. 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.



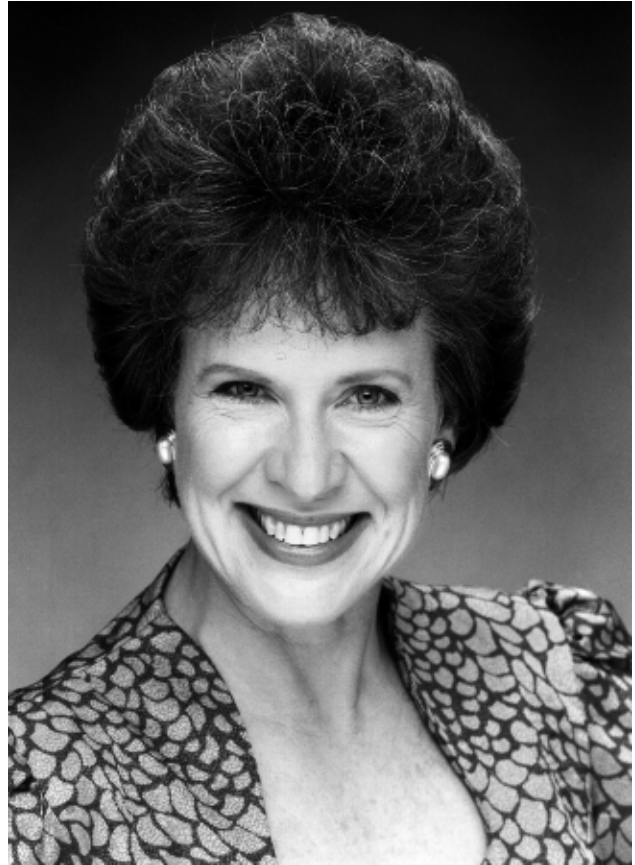
Debbie Nida

Guest Soloist

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 (Retired); Connie Miller, Educator.

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

Bassoon: Randy Doo, Music Educator; Cary Gomez, High School Student.

Clarinet: Charles Almeida, Jr., Musician; †Paul Burrucker, Musician; Gay Christie, Homemaker; Laurie Deremer, Educator (Retired); *Susan Eklund, Educator; Anna Heiney, Writer/Web Site Curator; Julia Hess, Engineer; Dorothy Hibbard, Music Educator; *Enoch Moser, Engineer (Retired); Ron Nida, Air Craft Pilot; Terri Poppell, Technical Writer; David Schoemmell, College Student; Jennifer Spyker, Line Cook.

Bass Clarinet: Jessica Armitage, Homemaker.

French Horn: †Charlotte Barton, Engineer (Retired); Lisa DeVries, Safety Engineer; Ronald Irvin, Federal Law Enforcement — U. S. Air Force (Retired); 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: Bruce Gordon, Sales Manager; Sebron Kay, DMD (Retired); †Al Stevens, Musician; Harold Stines, Business Manager (Retired); Ricardo Tejada, College Student; Jerry Turner, Carpenter/Painter; *David Wilson, KSC Groundskeeper.

Trombone: †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); Glenn Trombly, Musician.

Tuba: Edward Moran, Engineering Specialist.

String Bass: Daniel Heiney, Photographer.

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

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

†Section Leader.

Program

K492 The Marriage of Figaro, Overture..... Arranged by Earl Slocum

K361 Wind Serenade No. 10, Gran Partita..... Arranged by Jack Snavely
2. Menuetto
7. Rondo

K467 Piano Concerto 21
Movement 2, Andante..... Transcribed by Peter Schmalz
Movement 3, Allegro Vivace Assai..... Transcribed by Marion Scott
Piano Soloist: Debbie Nida

K618 Ave Verum Corpus Transcribed by Barbara Buehlman
Vocalist: Barbara McGillicuddy

K605 German Dance No. 3 (Sleigh Ride) Arranged by Patrick Dunnigan

Intermission (15 Minutes)

K550 Symphony no. 40 in G Minor, Movement 1 Transcribed by Bill Holcombe

K387 Quartet in G Major (Movement 1, Allegro Vivace Assai) Transcribed by Karl Kraber
Kathleen Colman, Flute Paul Barrucker, Clarinet
Jodi Boeddeker, Flute Randy Doo, Bassoon

K588 Despina's Aria (from *Così fan Tutte*) Arranged by Gene Egge
"Una donna a quindici anni"
Vocalist: Barbara Ziegler

K191 Bassoon Concerto, Movement 1 Transcribed by Charles T. Yeago
Bassoon Soloist: Rando Doo

K292 Sonata in Bb Major Edited by Dietrich Berke
Bassonists: Randy Doo, Carly Gomez

K525 Eine Kleine Nachtmusik Arranged by Frank Erickson

Program Notes — Celebrating 250 Years of Mozart

Wolfgang Amadeus Mozart

Born January 27, 1756 Salzburg
Died December 5, 1791 Vienna

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.

K492 The Marriage of Figaro, Overture

The *Marriage of Figaro* is a comic opera in four acts with libretto in Italian by Lorenzo Da Ponte. It is surely the best-beloved of all operas and has the distinction of being the oldest opera in the permanent repertoire of virtually every lyric stage in the Western world. The opera is revolutionary both in the societal comments it makes and in its music. The famous finale of Act II (as well as the one of Act IV) is the first example in operatic history of a long, complex development in plot and character entirely set to expressive music throughout. It is all straight musical storytelling, and is still the ideal of virtually every modern opera composer.

Originally, Mozart had considered an overture for this opera in the conventional Italian form, that is, a slow section sandwiched between two fast ones. But he discarded the slow section -even a slow introduction- and presented a swiftly moving, scampering little masterpiece just as tuneful as the opera itself and consistently high-spirited. It is a perfect piece of mood-setting.

K361 Wind Serenade No. 10, Gran Partita

Mozart's *Wind Serenade No. 10, Gran Partita* is a masterpiece for wind ensemble. Whether or not Mozart himself gave it the title *Gran Partita* is not known for sure as it is written in an unknown hand on the auto-

Program Notes — Celebrating 250 Years of Mozart (continued)

graphed score. It is believed that Mozart began working on the piece in Munich in 1781, while he was there for the premiere of his opera *Idomeneo*, and that he completed it in Vienna not later than 1784, though exactly when is not known. It is known that its first performance was at the Burgtheater in Vienna for Anton Stadler's benefit on March 23, 1784.

Mozart scored the work for two oboes, two clarinets, two basset horns (a member of the clarinet family), two bassoons, four horns and one double bass.

The work has 7 movements of which the Band will perform the second and seventh.

Those who saw the film *Amadeus* may recall hearing the third movement, *Adagio*, which played as Salieri looked at Mozart's score and realized the immensity of Mozart's genius relative to his own. Salieri's description of the movement is unforgettable:

"It started simply enough: just a pulse in the lowest registers, bassoons and basset horns - like a rusty squeezebox. It would have been comic except for the slowness, which gave it a sort of serenity. And then suddenly, high above it, sounded a single note of the oboe. It hung there unwavering - piercing me though - till breath could hold it no longer and a clarinet withdrew it out of me and sweetened it into a phrase of such delight it had me trembling... dimly the stars shone on the empty street. I was suddenly frightened. It seemed to me I had heard the voice of God."

K467 Piano Concerto 21

In 1781 Mozart moved to Vienna where he would live the rest of his life. During his early years in Vienna, between 1782 and 1786, he reached the peak of his career as a pianist and composer with his best efforts being in the creation of piano concerti and string quartets. Mozart invented the Classical piano concerto and during these early Viennese years he composed fourteen of

them. Each is a masterwork for which he was the composer, performer and impresario. He produced and promoted his own subscription concerts, which made himself a lot of money and vaulted him to the forefront of Viennese musical life.

Mozart himself premiered his *Piano Concerto 21*, K467, on March 10, 1785 at the Burgtheater in Vienna. It is possibly the most familiar of all his piano concerti largely because of the use of its dreamy second movement as the theme music for the movie *Elvira Madigan*. Consequently, this concerto is often subtitled *Elvira Madigan*.

K618 Ave Verum Corpus

Mozart's wife, Constanze, regularly went to Baden to visit the spa for her health, or perhaps because to go was the fashion of the day. Mozart corresponded with Anton Stoll, a school master and choir director in Baden, and imposed on him for favors such as making room reservations for Constanze. Mozart rewarded Stoll for his favors by acceding to a request by Stoll for a short piece of music to be written for him. Mozart probably did not realize that that little piece would turn out to be one of his most glorious works. It was the motet *Ave Verum Corpus*, a liturgical piece written in Latin, which he wrote on June 17, 1791. Mozart's manuscript for this piece, a present to schoolmaster Stoll, is two splendid pages, with no corrections of any kind, and is the work of perhaps less than an hour.

K605 German Dance No. 3 (Sleigh Ride)

Mozart was an enthusiastic dancer and seized every opportunity to do so. He composed around 200 dances for use in balls in Vienna, Salzburg and Prague. From 1787 when he was appointed *Kammermusicus* to the imperial court chapel in Vienna, Mozart spent much of every December and January composing minuets, German dances and contredanses for the succeeding season. The high point of the

Program Notes — Celebrating 250 Years of Mozart (continued)

year was a series of carnival balls held under the auspices of the court during Lent. *Sleigh Ride* is dated February 12, 1791 and may have been written for such a ball.

Mozart was only months from his death when he composed *The Sleigh Ride* as one of the *Three German Dances* (K. 605) for chamber orchestra. In those last few months while creating his final towering works -K595 *Piano Concerto No. 27*, K622 *Clarinet Concerto*, K620 *The Magic Flute*, and K626 *Requiem*- Mozart found time to write almost forty dances and minuets for the Viennese court.

Sleigh Ride contains two sections in the standard minuet and trio form of the Classical period followed by an extended *coda* section. Mozart entitled the *trio* section "the sleigh ride" (die Schlittenfahrt) but today the entire work is referred to by that name.

K550 Symphony no. 40 in G Minor

Between June 26 and August 10, 1788 - just 45 days- Mozart composed his last three symphonies, *No. 39 in E flat*, K. 543; *No. 40 in G Minor*, K.550; and *No. 41 in C*, K.551 "*Jupiter*". These supreme masterpieces are the crowning achievement of his orchestral output, displaying the potency of his musical genius with incomparable brilliance. Lacking any evidence as to performances of them, we cannot tell whether Mozart ever heard them in his lifetime other than in his head. Of interest is to note that even though the last of his symphonies is No.41, he actually composed 53 of them. The first two of those were composed when he was eight years old. Recordings of those early symphonies are currently available and clearly attest to Mozart's genius at an early age.

K387 Quartet in G Major

Mozart composed this quartet in 1782. It is the first in a set of six string quartets that he composed between 1782 and 1785 and dedicated to Haydn.

Haydn was the one living composer that Mozart genuinely admired. Mozart and Haydn enjoyed performing together with other musicians in chamber music parties. Mozart composed these quartets not for money nor to meet a deadline but slowly and carefully, intending them to be private pieces for his friend Haydn. In his letter to Haydn dated September 1, 1785 Mozart referred to the quartets as his sons whom he was entrusting to his dear friend. In the letter Mozart described the quartets as being the result of long and laborious study, dedicated them to Haydn, and gave Haydn all rights to them.

K588 Despina's Aria (from *Così fan Tutte*)

Così fan Tutte literally means "Thus do all women". The opera was suggested by Emperor Joseph II and was intended originally to be set to music by Antonio Salieri. Salieri did start work on the music but quit early on. With music by Mozart and libretto by Lorenzo da Ponte the work's first performance was at the Burgtheater in Vienna on January 26, 1790.

The opera's story involves two young army officers, Ferrando and Guglielmo, who are engaged to a pair of sisters, Dorabella and Fiordiligi. The worldly Don Alfonso overhears the young men bragging that their fiancées will remain faithful to them, and bets them that within 24 hours he can prove them wrong. A humorous story ensues and Don Alfonso wins the bet. Everything ends up forgiven and the two couples marry, though the audience is left not knowing whether the marriages are between the original fiancées or between exchanged fiancées.

Despina is the sisters' maid- a coloratura soprano and perhaps the most engaging member of the cast.

In Act II Scene I, after encouraging the sisters to have their fiancées (who are disguised as Albanians and the sisters don't know who they really are) back to their house, Despina sings an aria, saying that a girl of fifteen should know how to flirt

Program Notes — Celebrating 250 Years of Mozart (continued)

successfully. She should be able to lead on any man and lie when needed. This aria is certainly the most popular number in the show, so popular in fact that it's usually just called "Despina's aria." Otherwise it is known as Aria Number 19- "Una donna a quindici anni."

K191 Bassoon Concerto, Movement 1

Mozart wrote this piece, his only concerto for the bassoon, in 1774 at the age of 18. He wrote it for his friend Thaddäus von Durniz, an amateur player of the bassoon. Just as he tailored vocal works to the voice of the intended singer, Mozart tailored this masterful work to the characteristics of the bassoon. The result is a light-hearted and playful piece with plenty of jumps and runs for the soloist.

K292 Sonata in Bb Major

(The following information is from the score of the edition performed)

The *Sonata in B flat major* for bassoon and violoncello K. 292 (196^C) is unique among Mozart's works and probably without parallel in all musical literature as well. It is not surprising, then, that it has given rise to many conjectures about the purpose and occasion for which it was written. For example, it has been said that the work was possibly commissioned by a Baron Thaddäus von Durniz. Be it as it may, we still know just about nothing about the origins of the work to this day. The first edition presented the work as we know it today, i.e. as a sonata for bassoon and violoncello. It was published by J. J. Hummel in Berlin before 1800 (at the latest); it is questionable, however, whether it was issued during Mozart's lifetime. Since there is no extant autograph by Mozart, we can only speculate about the estimated time of origin (early 1775 in Munich) as well as about the medium intended by Mozart. It would also be plausible to regard the sonata as a work for two celli (or two bassoons), as long as the lower (violoncello) part is not understood as an unfigured thoroughbass part, which would presuppose the participation of a

keyboard instrument. The practice of the thoroughbass was still very much alive in Mozart's day, and Mozart was perfectly familiar with it. He drew on this tradition not only in his operas and church music, but also in his instrumental works. In his piano concertos, for example, the bass line in the left hand of the piano part is always notated at tutti passages, and in his early works, Mozart even occasionally added thoroughbass figures as an aid for improvising a realization at tutti passages. One should also bear in mind that the early sonatas for violin or flute and piano K. 10-15 were published in an edition with an additional cello part that followed the piano bass line. Although the piano is the obbligato instrument in these pieces, the added cello part enhances the sound of the piece and provides an interesting interplay of two melody instruments against the piano or harpsichord fundament.

Dietrich Berke
(translated by Roger Clement)

K525 Eine Kleine Nachtmusik

Eine Kleine Nachtmusik, in G Major, was completed on August 10, 1787. The piece is scored for a small string band and would originally have had five movements; unfortunately, the second menuetto has been lost. In terms of the marriage of form and content the composition is as perfect as any musical work ever written. It may have been a commissioned work, written in haste, for, so far as is known, he never wrote these easygoing serenades without a commission. They were usually for some celebration in an aristocratic household. Perhaps one of these aristocrats had thought of Mozart, and he was able to earn a few gulden. Today, he would be able to make a living from only three or four of these serenades. *Eine Kleine Nachtmusik* is his most popular work. But even if we hear it on every street corner, its high quality is undisputed, an occasional piece from a light but happy pen.

Program Notes by Enoch Moser
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Cultural Links

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

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Community Band of Brevard

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

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

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

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