

# The Community Band of Brevard

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

Presents

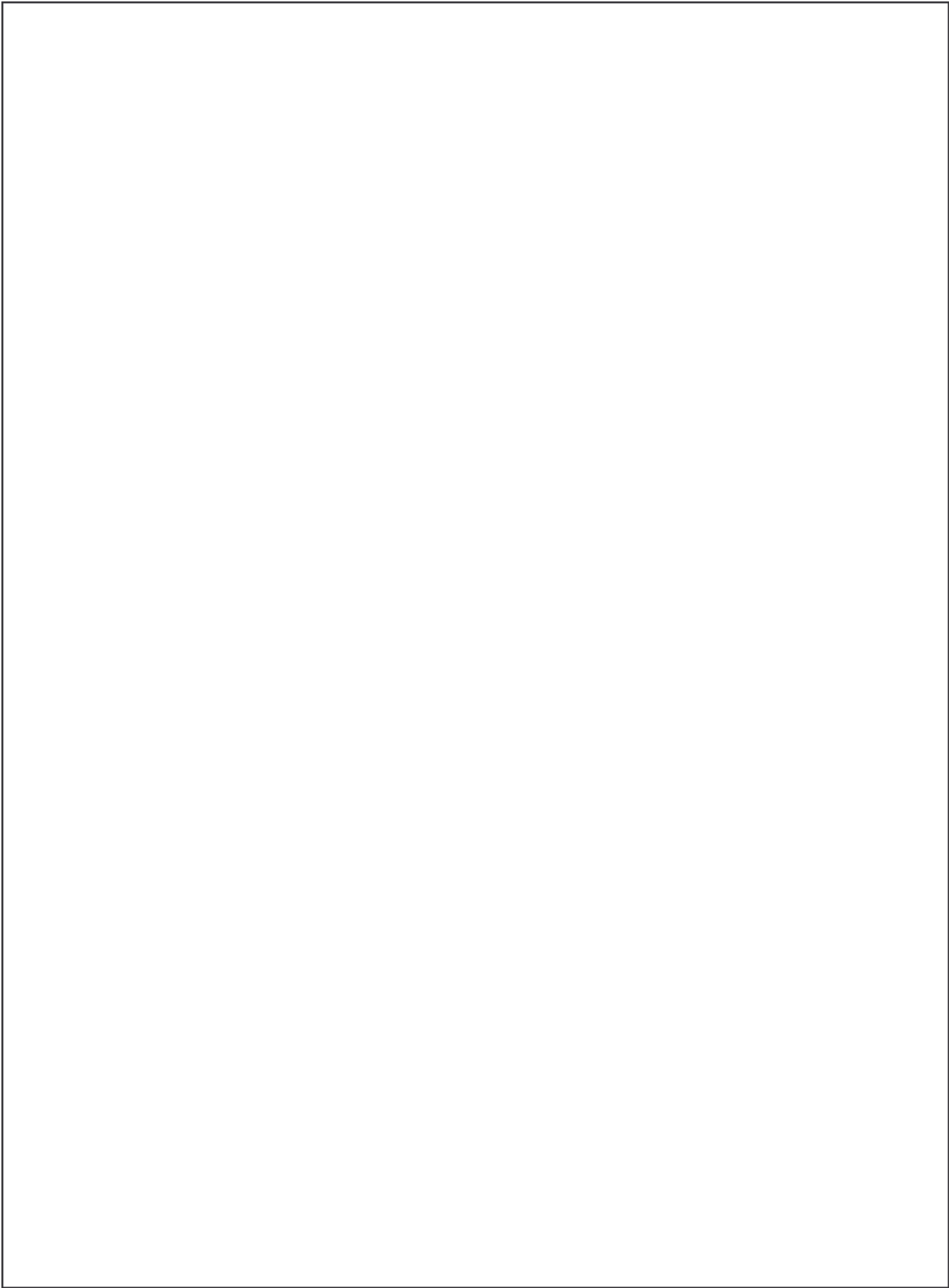
## Big Bands and Broadway The Swing Era

Friday, March 24, 2006 at 8:00 P.M.  
Fine Arts Auditorium  
Brevard Community College, Cocoa

Sunday, March 26, 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, 2005-2006 Schedule

#### 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

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Welcome to the Community Band of Brevard's concert: *Big Bands and Broadway – The Swing Era*. The Swing Era spanned the years from the early 1930's through the mid 1940's. It was *the* music of the years leading up to our involvement in World War II and the music that got us through that war. Band leaders of that era included people whose names are still known by all today and probably always will be: Duke Ellington, Glenn Miller, Woody Herman, and Benny Goodman.

During those years there were also some great Broadway shows that produced songs that are still loved today. Many of those shows were written by some of the greatest names ever in Broadway – George and Ira Gershwin, Cole Porter, Richard Rodgers and Oscar Hammerstein.

We tried to include some of the best of both genres in today's concert, so please sit back, relax and tap your toes as we play this wonderful music for you. I hope you enjoy it.

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

## Guest Soloist

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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

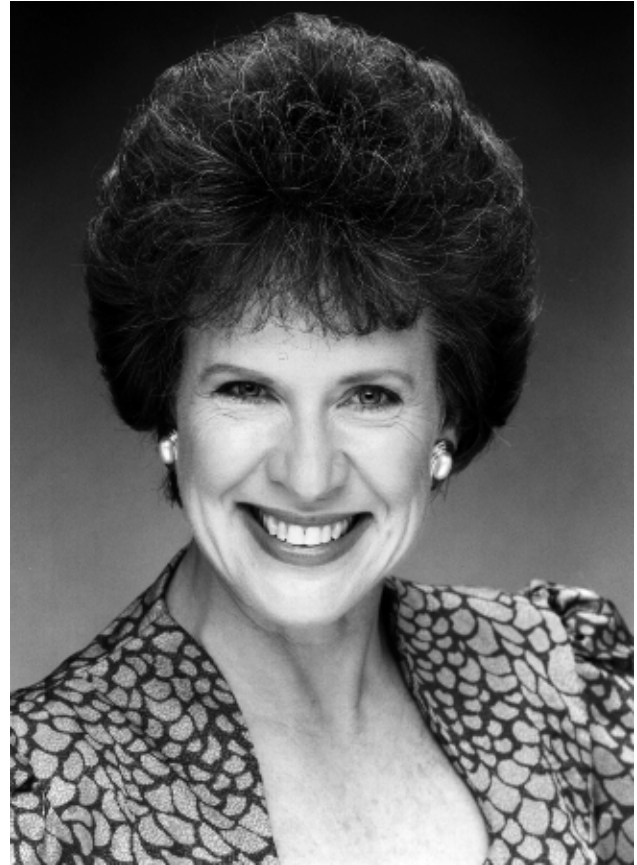
## Guest Soloist

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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 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

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**Flute/Piccolo:** Jodi Boeddeker, Educator; Kathleen Colman, Retail Coordinator; \*Michael Freeman, Lead Engineer; Sadie Hewitt, High School Student; Barton Lipofsky, Educator (Retired); Connie Miller, Educator.

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

**Clarinet:** Charles Almeida, Jr., Musician; †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 (Retired); Terri Poppell, Technical Writer.

**Bass Clarinet:** Jessica Armitage, Homemaker; Kevin Strang, Musician/Educator.

**French Horn:** †Charlotte Barton, Engineer (Retired); Timothy Bravo, High School Student; Lisa DeVries, Safety Engineer; Ronald Irvin, Federal Law Enforcement — U. S. Air Force (Retired); Agnes Racine, Educator (Retired).

**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); Jerry Turner, Carpenter/Painter; \*David Wilson, KSC Groundskeeper.

**Trombone:** James Fesmire, Engineer; Roger Goodman, High School Administrator (Retired); †René Lewis, Logistics Manager; Derek McLean, Computer Technician; Donald Staples, Director, Walt Disney World Entertainment (Retired)/Musician; Merle Zimmerman, Aerospace Management (Retired).

**Baritone/Euphonium:** Marion Cheney, Educator (Retired); Howard Cmejla, V.P., Pharmaceutical Co. (Retired); Bud Hilton, Telephone Co. Cable Repair Technician (Retired); Gerald Leach, Engineer (Retired); Glenn Trombly, Musician.

**Tuba:** Edgar Browning, Educator (Retired); James Lawson, Musician/Music Producer; Edward Moran, Engineering Specialist.

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

**Percussion:** Suzanne Clark, Educator; Christopher Greenfield, High School Student; Frank Hetzler, U. S. Navy (Retired)/Musician; 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

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An Ellington Portrait ..... Setting for Band by Floyd E. Werle

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|--------------------------|------------------------------------|
| 1. It Don't Mean a Thing | 5. I Let a Song Go Out of My Heart |
| 2. Sophisticated Lady    | 6. Solitude                        |
| 3. Mood Indigo           | 7. Caravan                         |
| 4. Azure                 | 8. In a Sentimental Mood           |

'S Wonderful (From *Funny Face*) ..... George and Ira Gershwin  
 Arranged by Warren Barker

Vocalist: Barbara Ziegler

In the Miller Mood ..... Various  
 Arranged by Warren Barker

Conductor: Hal Gibson

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|--------------------------------|---------------------|
| 1. In The Mood                 | 5. Little Brown Jug |
| 2. Moonlight Serenade          | 6. At Last          |
| 3. I've Got a Gal in Kalamazoo | 7. Anvil Chorus     |
| 4. Serenade in Blue            |                     |

The Music of Cole Porter ..... Cole Porter  
 Arranged by John Moss

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|------------------|-----------------|
| 1. Anything Goes | 3. Let's Do It  |
| 2. Night and Day | 4. I Love Paris |

Vocalist: Barbara Ziegler

Star Dust ..... Hoagy Carmichael

Intermission (15 Minutes)

Way Down Yonder in New Orleans ..... Turner Layton, Henry Creamer

When the Saints Go Marching In ..... James Milton Black, Katharine Purvis  
 Dixieland Band: The CBOB Dixie Six

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|--------------------------|---------------------------|
| Al Stevens, cornet       | Marion Scott, tenor sax   |
| Paul Burrucker, clarinet | Edgar Browning, tuba      |
| Roger Goodman, trombone  | George Liacopoulos, banjo |

Woody Herman in Concert ..... Various  
 Arranged by Bob Lowden

Conductor: Hal Gibson

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|------------------|-----------------------|
| 1. Four Brothers | 4. Early Autumn       |
| 2. Blue Flame    | 5. Woodchopper's Ball |
| 3. Caldonia      |                       |

Someone To Watch Over Me (From *Oh, Kay!*) ..... George and Ira Gershwin  
 Arranged by Warren Barker

Vocalist: Barbara McGillicuddy

Oklahoma ..... Richard Rodgers and Oscar Hammerstein II  
 Arranged by Robert Russell Bennett, Adapted for Concert Band by R. Mark Rogers

You'll Never Walk Alone (From *Carousel*) ..... Richard Rodgers and Oscar Hammerstein II  
 Arranged by John Warrington

Vocalist: Barbara McGillicuddy

Benny Goodman: the King of Swing ..... Arranged by Paul Murtha

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|--------------------------|---------------------|
| 1. Let's Dance           | 3. Moonglow         |
| 2. Stompin' at the Savoy | 4. Sing, Sing, Sing |

## Program Notes — Big Bands and Broadway, The Swing Era

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### Edward (Duke) Ellington

Born April 29, 1899 Washington, D.C.  
Died May 24, 1977 New York City

“Duke” Ellington was a very articulate and elegant individual. Though his nickname was given to him arbitrarily by a young neighbor, it fit well his personal traits and it endured. At a young age, he learned to play the piano and in the early 1920’s he played the clubs in D.C. In 1923, he formed a big band to play jazz in New York City. Customarily, jazz bands had no more than six players, but his band had ten. The “Duke” and his band revolutionized jazz, bringing to it large instrumentation along with complex scores and improvisational patterns. His band had a high constancy of personnel, which allowed the band to achieve an unprecedented precision and coordination.

“Duke” Ellington brought a new level of sophistication to jazz. Ellington’s jazz would come to be called swing. Unlike the earlier ‘hot’ jazz which was largely spontaneous improvisation, swing jazz was more carefully arranged and required long practice sessions. Ellington’s music appealed to whites more than the hot jazz did, and he became immensely popular in the late 1920’s. Many white performers, such as Benny Goodman, adopted the swing style. Largely as a result of the success of Goodman’s band, a swing craze swept the country and Goodman became known as the “King of Swing” which Ellington resented.

Ellington continued to be successful throughout his life. That success was due in no small part to his ability to change musical styles and to his constant musical experimentation. In the 1940’s, he began to experiment with classical compositions. One such effort was an arrangement of Tchaikovsky’s *Nutcracker Suite*. He also wrote original compositions such as *Black, Brown, and Beige*, which Ellington described as “a tone parallel to the history of the American Negro.” He performed

the work at Carnegie Hall. Indeed, each year from 1943 through 1950 he wrote and performed an original major work at Carnegie Hall.

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### George Gershwin

Born September 26, 1898 Brooklyn  
Died July 11, 1937 Hollywood

#### ’S Wonderful

*’S Wonderful* is from the Broadway musical *Funny Face* which was the second musical the Gershwin brothers wrote for Fred and Adele Astaire (the first was *Lady be Good*). The show opened November 22, 1927 at the newly opened Alvin Theater, which is now known as the Neil Simon Theater, and was a hit that ran for 244 performances.

#### Someone to Watch Over Me

*Oh, Kay!* opened in New York on November 8, 1926 with raves for the Gershwins and Gertrude Lawrence, and had the longest run (256 performances) of any Gershwin musical up to that time. Ms. Lawrence played the leading role in *Oh, Kay!* and by doing so became the first British actress to originate a part on Broadway before repeating it in London.

Several of the musical’s songs have achieved lasting popularity. Among them are: “Someone to Watch over Me,” “Do-Do-Do,” “Maybe,” and “Clap Yo’ Hands.”

Gertrude Lawrence played Kay, the sister of a titled English bootlegger. She had the New Yorkers at her feet when she wistfully sang *Someone to Watch over Me* to a little rag doll.

George Gershwin was a great creator who helped shape an American culture. He turned popular song into a vital and respectable art form by embellishing it with the harmonic, rhythmic, and melodic resources of serious music. He created a handful of works which are among the finest achievements of any

## Program Notes — Big Bands and Broadway (continued)

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American composer and which are of immeasurable influence on American music.

No Gershwin before him had ever shown an aptitude for music, and George was no musical prodigy. His musical successes came not from an innate musical gift, but from hard work as well as a passion and realization that popular idioms could become something important, and something American in the hands of a good musician.

Gershwin produced a long string of successful scores for Broadway and Hollywood, culminating in *Of Thee I Sing* which won the 1932 Pulitzer Prize, the first musical comedy to do so. Among his other major works are *An American in Paris*, *Porgy and Bess*, *Concerto in F*, and *Cuban Overture*.

He had not yet reached the age of thirty-nine when his death from a brain tumor shocked and saddened the world.

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### Glenn Miller

Born March 1, 1904 Clarinda, Iowa  
Died December 16, 1944 English Channel

#### In the Miller Mood

*In the Miller Mood* was commissioned by the Coastal Communities of California Concert Band, directed by Donald Caneva, and premiered at the 1994 American Bandmasters Association conference in Honolulu. Warren Barker, the arranger, and, like Caneva, a member of the ABA, guest-conducted the first performance. The medley alternates between the Glenn Miller Band style and the full sound of the concert band. Titles include "In the Mood," "Moonlight Serenade," "I've Got a Gal in Kalamazoo," "Serenade in Blue," "Little Brown Jug," "At Last," and "Anvil Chorus."

Miller wrote the melody for "Moonlight Serenade" while he was studying with Joseph Schillinger in the mid-1930's. After turning down proposed lyrics by other songwriters, he asked Mitchell Parish of "Stardust" fame to write a "moonlight"

libretto as a theme for his new band in 1937. The result was one of the Miller band's most enduring hits. The second stanza summarizes the theme song's mood:

*The stars are aglow  
And tonight how their light sets  
me dreaming.  
My love, do you know  
That your eyes are like stars  
brightly beaming?  
I bring you and sing you  
A moonlight serenade.*

From Program Notes for Band  
By Norman E. Smith

Glenn Miller was a civilian bandleader whose concept of military music brought about permanent changes in the make-up of American military bands. In 1938, he formed his own band which rapidly became the most popular band in America. That success was a result of Miller's unique arranging style, nationwide radio broadcasts, and recordings.

Shortly after the outbreak of World War II, Miller gave up a lucrative career by offering his services to the U.S. Army. In October 1942 he was accepted as a captain in the Specialists Corps and assigned to the U.S. Army Air Forces. He assembled an outstanding band and departed from military tradition by adding swing to march music and setting up small ensembles within the band to play for dances. His "hunk of home" style was well received by many leaders such as Eisenhower and Doolittle and he rose to the rank of major.

Miller's passion was to take his music overseas where the troops could hear it live. In June, 1944 he and his band were sent to England where BBC started weekly broadcasts of the group. These were an immediate success not just with the Allied personnel, but also with the German troops.

Because Miller wanted to be even closer to the combat areas, he and the band were sent to

## Program Notes — Big Bands and Broadway (continued)

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France. On the way there on December 16, 1944, the small plane in which Miller was flying disappeared while crossing the English Channel. After Miller's death, the band continued to perform in France and Germany.

Today, most American military bands are organized similarly to Miller's.

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### Cole Porter

Born June 9, 1891 Peru, Indiana  
Died October 15, 1964 Santa Monica, California

The name Cole Albert Porter immediately brings to mind a quarter-century's output of popular song classics, from "Begin the Beguine" to "True Love." Porter was born in Peru, Indiana, the only child of a prosperous druggist. He began his career as a composer while an undergraduate at Yale University, writing the famous football songs "Yale Bulldog Song" and "Bingo Eli Yale." Porter was at once witty and sophisticated, enjoying the "high society" life of the well-to-do. In his prime, however, he was thrown from a horse while riding and never fully recovered from the injuries sustained. Despite continued physical suffering, Porter went on to become one of the top Broadway composers, creating memorable scores for such shows as *Mexican Hayride*, *Can-Can*, and *Silk Stockings* and the films *Born to Dance*, *Rosalie*, and *High Society*. The high point of Porter's achievement was *Kiss Me Kate*, which opened in 1948. His songs are satiric, sharp, nostalgic, sensual, and certainly the loveliest and most lyrical of this music written for the theater. *Kiss Me Kate* is still performed in many countries, including England, Italy, Austria, and even Japan, and remains a favorite for revivals in this country.

From *Program Notes for Band*  
By Norman E. Smith

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### Hoagy Carmichael

Born November 22, 1899 Bloomington, Indiana  
Died December 27, 1981 Rancho Mirage, California

#### Stardust

"Stardust" is considered by many to be the "standard of standards," the best-loved song of the 20<sup>th</sup> century. It has been played and sung around the world (in 40 languages) and recorded more than a thousand times. Carmichael reportedly wrote the song one evening in 1927 when he returned for a visit to Indiana University. He was sitting alone near a spot called the "spooning wall," thinking about a girl he had loved and lost. As he looked up at the star-filled sky, the first phrase of "Star Dust" came into his mind. He went to a nearby place called "The Book Nook," which had an old, battered piano, and he kept experimenting with the melody and chords until the famous song took shape. The title was suggested by a former schoolmate, Stuart Gorrell, because the music reminded him of "dust from the stars drifting down through the summer sky."

Strangely, Carmichael used a swingy, ragtime tempo at first, and it was not until Victor Young made a more wistful blues arrangement in 1929 that the song became popular. The lyrics were added by Mitchell Parish in 1931. Virtually every performer of the era recorded a version of the song.

From *Program Notes for Band*  
By Norman E. Smith

Hoagland Howard Carmichael was a self-taught pianist, composer, singer, and actor who composed many of the most popular songs of the big-band era. While studying at Indiana University, Bloomington (LL.B., 1926), he came to know jazz musicians, including the cornettist Bix Beiderbecke, for whom he named one of his sons. His first composition, "Riverboat Shuffle," which became a jazz classic, was recorded in 1924 by Beiderbecke



## Program Notes — Big Bands and Broadway (continued)

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and the Wolverines, a jazz group based in Chicago. Carmichael went on to compose a series of popular songs whose melodic structure and harmonic interest made them attractive to many musicians, including Louis Armstrong and Jack Teagarden. These songs included “Georgia on My Mind” (1930), “Rockin’ Chair” (1930), and “Lazy River” (1931). Working in Hollywood, first as a writer and then as a character actor, he produced other hit songs, including “Thanks for the Memory” (1938), “Two Sleepy People” (1939), and “In The Cool Cool Cool of the Evening,” for which he won an Academy Award in 1951. But probably his most successful song and one reputed to be the most frequently recorded popular composition of all time was “Stardust,” the first version of which was written in 1927. Carmichael continued to write songs, and he performed as an actor into the 1970s. His motion-picture credits include *To Have and Have Not* (1944), *Canyon Passage* (1946), and *Young Man with a Horn* (1950). He also wrote two volumes of memoirs: *The Stardust Road* (1946) and *Sometimes I Wonder* (1965).

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### Turner Layton

Born 1894 Washington, DC  
Died February, 1978 London

### Henry Creamer

Born June 21, 1879 Richmond, Virginia  
Died October 14, 1930 New York City

### Way Down Yonder in New Orleans

“Way Down Yonder in New Orleans” was written by Henry Creamer and Turner Layton in 1922. It became a popular hit of the day and was recorded by jazz artists Bix Beiderbecke, Louis Armstrong, Jimmie Noone, and Earl “Fatha” Hines.

The tune returned to the music charts in 1960 when pop singer Freddie Cannon

released it as a single. It has been recorded by Benny Goodman, Erroll Garner, Dean Martin, Pete Fountain, Harry Connick, Jr., and many others.

“Way Down Yonder in New Orleans” is a staple in the repertoire of virtually all Dixieland bands from the 1920s until today.

Our version of “Way Down Yonder in New Orleans” follows the traditional Dixieland format with an ensemble chorus, individual solos by the front line, and a rousing out chorus.

-Al Stevens

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### James Milton Black

Born August 19, 1856 South Hill, New York  
Died 1938 Williamsport, Pennsylvania

### Katharine E. Nash Purvis

Died October 23, 1909

### When the Saints Go Marching In

“When The Saints Go Marching In,” often called, “The Saints,” is an American gospel hymn written by James Milton Black and Katharine Purvis and published in 1896.

“The Saints” became part of the standard traditional jazz literature when it was played by street bands at funerals in New Orleans near the beginning of the 20th century, a tradition that survives today. During the solemn procession from the church to the cemetery, the band plays “The Saints” as a slow-tempo dirge. As the crowd returns to town, its mood changes from mournful to a joyful celebration of the deceased’s life, and the band plays “The Saints” with a syncopated march tempo.

The jazzed-up happy version found its way into the repertoires of New Orleans dance bands, many of which doubled as street processional bands, and “When The Saints Go Marching In” became a jazz standard.

Our version of “The Saints” pays respect

## Program Notes — Big Bands and Broadway (continued)

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to the traditional New Orleans funeral format with a brief blues introduction followed by the more familiar up-tempo rendition. Members of the audience are encouraged to clap along in time with the rhythm and even march in the aisles if you are so moved.

-Al Stevens

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### Woodrow Charles (Woody) Herman

Born May 16, 1913, Milwaukee  
Died October 29, 1987 Los Angeles

“Woody” Herman was an American jazz musician and bandleader who for fifty years directed a series of young, energetic bands called the “Thundering Herds.” He sang and danced in local theaters from the age of six and began playing the saxophone at nine. At age seventeen, he left home to be a bandsman. In 1933, he started a band which failed. From 1934-1936 he was with the band of Isham Jones and when that band broke up, Herman took the key players and formed a group that rapidly gained renown as “the band that plays the blues.” Its biggest hit was *Woodchopper’s Ball*, a fast blues piece. He recorded it in 1939 and it sold over a million records.

Herman was a singer and an accomplished performer on clarinet and alto sax. To jazz history, his greatest contribution was made by keeping his band together, often against severe financial odds, and maintaining an uncompromising jazz style, progressing with all the new trends of the ’40s and serving as a spawning ground for innumerable soloists and writers of major importance. Indeed, it was for Herman’s band that Stravinsky, in 1945, wrote *Ebony Concerto*. Herman premiered that work in Carnegie Hall on March 26, 1946.

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### Richard Rodgers

{ see Oscar Hammerstein’s biography below }

Born June 28, 1902 Hammels Station, New York  
Died December 30, 1979 New York City

### Oklahoma!

*Oklahoma!* is the first musical to be written by Rodgers and Hammerstein. It is recognized as a landmark in the evolution of the American musical theater. Directed by Rouben Mamoulian and choreographed by Agnes de Mille, *Oklahoma!* fused story, songs and dances and introduced the dream ballet to represent hidden fears and desires of the characters.

*Oklahoma!* is based on the 1931 play *Green Grow the Lilacs* by Lynn Riggs. Initially titled *Away We Go!*, the show was renamed *Oklahoma!* for its Broadway run at the St. James Theater beginning on March 31, 1943. That run continued for five years and nine weeks (2,212 performances), a record that stood until *My Fair Lady* broke it fifteen years later.

*Oklahoma!* won the 1944 Special Pulitzer Prize for Drama.

### Carousel

The team that produced *Oklahoma!* was reunited to produce *Carousel*, which opened at the Majestic Theater on April 19, 1945. Based on Ferenc Molnar’s 1921 fantasy, *Liliom*, but with its story taking place in a New England fishing village instead of Budapest, *Carousel* ran for 890 performances. In 1956 it was made into a movie starring Gordon MacRae and Shirley Jones.

*Carousel* won the N.Y. Drama Critics Circle Award for Best Musical, and the Donaldson Awards for Best Musical, Best Score, and Best Lyrics.

Richard Charles Rodgers was America’s most successful composer of musical comedy as well as a highly respected producer and author. In spite of his worldwide fame, he

## Program Notes — Big Bands and Broadway (continued)

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remained an unassuming person throughout his lifetime. According to Associated Press correspondent Hugh Milligan, he was “one of the few nice guys ever to finish first in this town (Manhattan).”

Rodgers was born in Hammels Station, Long Island, New York, in 1902, the son of a physician. A precocious child, he began picking out tunes on the piano at four, took a few piano lessons at six (he was largely self-taught), published his first song at 15, and began writing songs with Lorenz Hart when he was 16. While he was a freshman at Columbia University, he and Hart expanded Rodgers’ entry for the university’s Varsity Show into a full-fledged musical which was produced in the Hotel Astor Ballroom while Rodgers was still 18. The young composer did not pursue any academic degrees, but he studied at Columbia University from 1919 to 1921 and at the Institute of Musical Art from 1921 to 1923 (including music classes with Henry Krehbiel and Percy Goetschius). He later enrolled in classes at the Juilliard School of Music; the universities of Bridgeport, Maryland, Brandeis, Fairfield, and New York; New England Conservatory; and the Philadelphia College of Performing Arts. He was subsequently awarded seven honorary doctoral degrees.

In his autobiography, *Musical Stages*, Rodgers gives great importance to his family life, which was close knit and supportive — he lived at home until he was 27. He credits his parents, both Broadway musical buffs, for his ability to thrive in the midst of a hectic show-business career. His own family members were also helpful and gifted individuals: his wife, Dorothy, has an enviable reputation as a writer, and their daughters, Mary and Linda, are well known for their musical and writing accomplishments. Rodgers believed that his own success came with much effort. He once told the writer Ernest Heyn that “All that stuff about getting inspiration for a song while walk-

ing along the street or in the middle of the night is a lot of bunk. You roll up your sleeves and work-work-work.” Rodgers had his own share of adversity. In debt after the failure of *The Melody Man* in 1924, he nearly took a job as a salesman of baby’s underwear; his first collaborator, the talented but irresponsible Lorenz Hart, was an alcoholic who died at forty-eight; his own illnesses included an episode of cardiac arrest and a laryngectomy which necessitated learning esophageal speech. Nevertheless, Rodgers never considered retiring. After providing the world with his own special kind of music for 60 years, he died in New York City in 1979.

Rodgers was first inspired by the operettas of Victor Herbert and the musical comedies of Jerome Kern. During his partnership with Hart he wrote 28 witty and sophisticated stage musicals as well as eight film scores. When Hart died, he teamed with Oscar Hammerstein II to produce nine more Broadway shows, including *Oklahoma*, which opened on Broadway in 1943 and won a Pulitzer Prize during its record-setting run of over five years and 2,212 performances. During Rodgers’ career musical comedy finally became a total theatrical form, dependent on the interrelation of story, music, lyrics, dance, scenery, and costumes. *Carousel*, *South Pacific*, *Pal Joey*, *The King and I*, *Flower Drum Song*, *The Sound of Music*, the film *State Fair* and the television musical *Cinderella* are among the results of his creative mind. His first extensive orchestral music for ballet sequences includes *Slaughter on Tenth Avenue*, choreographed by George Balanchine. Of his 800 songs, over 100 became hits — many are considered popular music “classics.” According to Cole Porter, Rodgers’ best songs have “a kind of holiness about them.” Dorothy Rodgers names “You’ll Never Walk Alone,” “Hello, Young Lovers,” “Little Girl Blue,” and “Dear, Dear” as her four favorite Rodgers songs. The 1980 Band Music Guide includes



## Program Notes — Big Bands and Broadway (continued)

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over 80 arrangements of Rodgers' works; 100 are listed in THEOBM (*The Heritage Encyclopedia of Band Music*, by William Rehrig/Paul Bierley). Among his best-known marches are *Bombardier*, *Cinderella*, *The Circus on Parade*, *The Great Adventure*, *Guadalcanal*, *Oklahoma*, *The Regents*, *Siamese Children*, *Symphonic Marches* (arranged by Robert Far- non), and *The Valiant Years*.

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

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### Oscar Hammerstein II

Born July 12, 1895 New York City  
Died Aug. 23, 1960 Doylestown, Pennsylvania

Oscar Hammerstein II was a U.S. lyricist, musical comedy author, and theatrical producer who was influential in the development of musical comedy. He is known especially for his immensely successful collaboration with Richard Rodgers. The grandson of the opera impresario Oscar Hammerstein, he studied law at Columbia University before beginning his career in the theatre. Between 1920 and 1959 he wrote all or part of about 45 musical dramas for stage, film, or television. Until he became exclusively Rodgers' librettist in 1943, Hammerstein wrote lyrics for several other composers, among them Vincent Youmans, Rudolf Friml, Sigmund Romberg ("Lover Come Back to Me"; "Softly, As in a Morning Sunrise"), and Jerome Kern ("All the Things You Are"; "The Last Time I Saw Paris"). Among Hammerstein's best known early works are *Rose Marie* (1924; music by Friml); *The Desert Song* (1925; music by Romberg); and the Jerome Kern musicals *Sunny* (1925) and *Show Boat* (1927), which includes the perennial favorites, "Ol' Man River" and "Only Make Believe." After a period of less successful writing for films he teamed with Richard Rodgers in creating *Oklahoma!* (1943; winner of the Pulitzer Prize, 1944), *Carousel* (1945), and

*South Pacific* (1949; Pulitzer Prize in 1950), combining bright tunes with relatively sophisticated stories — a blend then unfamiliar to the stage but later widely adopted. Hammerstein's lyrics are often marked by a simplicity and sensitivity perhaps best exemplified by "If I Loved You" (from *Carousel*). Rodgers and Hammerstein formed a music publishing firm, Williamson Music, Inc., and from 1949 were theatrical producers for their own works as well as for those of many others. Other musical comedies with Rodgers include *The King and I* (1951), *The Sound of Music* (1959), *Flower Drum Song* (1958), and the film *State Fair* (1945).

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### Benny Goodman

Born May 30, 1909 Chicago  
Died June 13, 1986 New York City

Benjamin David Goodman was an American clarinetist and orchestra leader known as the "King of Swing." After early training with musicians in Chicago, he joined the Ben Pollack jazz band and made his first recording in 1926. He lived in New York City from 1929 and, in 1933–34, organized an orchestra that became one of the most popular of the swing bands. The band served as career springboards for trumpeter Harry James, drummer Gene Krupa, vibraphonist Lionel Hampton, and pianist Teddy Wilson. Orchestrations by Fletcher Henderson and later (from 1940) by Eddie Sauter contributed significantly to his success. Goodman was a very versatile performer noted not only for the technical purity of his jazz solo playing, but also for his skill as a classical clarinetist. He recorded with the Budapest String Quartet and commissioned works by the contemporary composers Béla Bartók, Paul Hindemith, and Aaron Copland.

Program Notes by Enoch Moser  
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## 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/>.

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