

The Community Band of Brevard

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

Presents

Great Composers: A 2007 Anniversary Celebration

Friday, June 1, 2007 at 8:00 P.M.
Fine Arts Auditorium
Brevard Community College, Cocoa

Sunday, June 3, 2007 at 3:00 P.M.
Auditorium
Merritt Island High School

Featuring

Kitty Colman, soloist

Purpose and History

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

For members, The Community Band of Brevard will provide:

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

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

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

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

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

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

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

Future Concerts

Community Band of Brevard, 2007-2008 Schedule

Classical Pops (Popular Music from the Classics)

September 16, 2007 (Sunday), 3:00 P.M. Merritt Island High School Auditorium

A Winter Concert

December 2, 2007 (Sunday), 3:00 P.M. Merritt Island High School Auditorium

Christmas on the Green

December 9, 2007 (Sunday afternoon) LaCita Country Club, Titusville

Marches in March

March 16, 2008 (Sunday), 3:00 P.M. Merritt Island High School Auditorium

Directors Choice

June 8, 2008 (Sunday), 3:00 P.M. Merritt Island High School Auditorium

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

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

Do You Play an Instrument?

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

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

Chairman's Message

Welcome to the final concert of our 2006-2007 season. We appreciate your on-going support, hope you enjoy today's concert, and look forward to seeing you next season.

Starting this summer, the BCC Auditorium will be closed for renovations. Those renovations are much needed and are expected to take about a year. Therefore, starting in September, we will give only one performance of each concert and that performance will be at Merritt Island High School on Sunday afternoon. The situation is one over which we have no control and we apologize for the temporary inconvenience. Please see next season's schedule elsewhere in this program.

While the BCC auditorium is closed, our rehearsals will be held at Edgewood Jr./Sr. High School on Merritt Island. We owe a great debt of gratitude to Mr. Steve Murray, Edgewood's Band Director, for his strong support of our Band and for his help in obtaining permission for us to use his band room. We are also fortunate to have the support and help of the Edgewood management, particularly Assistant Principal Mr. Charlie Cassell. We never lose sight of the fact that so many great people in our community come to our aid when we need assistance.

Our September concert will be titled Classical Pops. The program will include popular music that was originally part of a classical work and, in some cases, the classical work itself. I think you will enjoy learning where the familiar songs came from and I know you will enjoy the concert, so please mark your calendar.

I hope you have a good summer.

Enoch Moser
Chairman, Board of Directors
Community Band of Brevard

Director of Community Band of Brevard

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

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

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

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



Marion Scott

Associate Conductor of Community Band of Brevard

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

Kathleen Colman, or Kitty, as most people know her, was raised in Satellite Beach and is a graduate of Satellite High School and Florida State University. Music has been a part of her life for as long as she can remember and has been playing flute for most of that time. After a hiatus away from participating in musical performing while raising her two children, she has rediscovered the joys of learning and sharing music, including participating in master classes by renowned flutists Peter Lloyd and William Bennett.

Ms. Colman currently plays flute and piccolo with the Community Band of Brevard, flute with the Central Florida Winds, and bass flute with the Space Coast Flute Orchestra. She has spent over twenty years with Macy's Florida (formerly Burdines) as a department manager and also works the Florida Flute Fair and the National Flute Association convention for Flute World, a large instrument, music and accessory retailer based in Detroit, Michigan dedicated to providing for all things flute-related.



Kitty Colman

Community Band of Brevard Personnel

Flute/Piccolo: Kenneth Beauchamp, High School Student; Jodi Boeddeker, Educator; †Kathleen Colman, Retail Coordinator; Catherine Eklund, High School Student; Nancy English, KSC Security Access Controller; *Michael Freeman, Lead Engineer; *Barton Lipofsky, Educator (Retired); *Donna MacDonald, Contracts Manager; Connie Miller, Educator.

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; Noelle Hyers, Student; *Enoch Moser, Engineer (Retired); †Terri Poppell, Technical Writer; David Schoemmell, College Student; Jennifer Spyker, Line Cook.

Bass Clarinet: Andi Hyers, Student; Elizabeth Hyers, Educator.

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

Alto Saxophone: E. Marvin Mims, U. S. Air Force (Retired); Sharon Slaughter, Reverse Mortgage Specialist; *Rebecca Smith, Logistics Engineer; †Jeffrey Vickers, Electrical Engineer.

Tenor Saxophone: Tom MacDonald, Construction Management; *Philip Miller, Electrician (Retired).

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

Trumpet/Cornet: Eileen Barkowski, Music Educator; William Brown, Program Manager; Thomas Cobble, Piano Technician; Larry Cooke, Supermarket Manager (Retired); Steven Davis, Computer Engineer; Sebron Kay, DMD; †Al Stevens, Musician; Jerry Turner, Civil Engineer/Insurance Adjuster; *David Wilson, Machinist.

Trombone: Robert Beers, Electronic Technician; †René Lewis, Logistics Manager; 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); †Edward Moran, Engineering Specialist.

Percussion: Suzanne Clark, Educator; †William Hillberg, U. S. Navy and U. S. Postal Service (Retired); Paula Taylor, Musician; 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

National Anthem..... Francis Scott Key

Film Score Classics E. W. Korngold (1897-1957), M. Steiner
Arranged by Jay Bocook

Enigma Variations Edward Elgar (1857-1934)
Arranged by Earl Slocum

1. Theme	4. Var. III (R.P.A.)	7. Var. VI Finale (E.D.U)
2. Var. I (C.A.E.)	5. Var. IV (G.R.S)	
3. Var. II (W.M.B)	6. Var. V (Nimrod)	

Rondo Militaire-Cornet Trio..... Ignaz Josef Pleyel (1757-1831)
Eileen Borkowskie Bill Brown David Wilson

Peer Gynt Suite No. 1 Edvard Hagerup Grieg (1843-1907)
Arranged by J. H. Matthey

I. Morning Mood	III. Anitra's Dance
II. Ases Death	IV. In the Hall of the Mountain King

Finlandia Jean Sibelius (1865-1957)
Transcribed by Mark H. Hindsley

Intermission (15 minutes)

Weeping Willow (Saxophone Quartet) Scott Joplin (1867?-1917)
Arranged by Bruce Evans

The Entertainer (Saxophone Quartet)..... Scott Joplin (1867?-1917)
Arranged by Al Stevens

Marion Scott, soprano	Al Stevens, tenor
Jeff Vickers, alto	Tommy MacDonald, baritone

Grand Serenade for an Awful Lot of Winds and Percussion..... P.D.Q. Bach (1807-1742)
Tastefully adapted to the modern Concert Band by Professor Peter Schickele

I. Grand Entrance	III. Romance in The Grand Manner
II. Simply Grand Minuet	IV. Rondo Mucho Grand

Concertino for Flute Solo Cécile Chaminade (1857-1944)
Arranged by Clayton Wilson

Soloist: Kitty Colman

Dam Busters March Eric Coates (1886-1957)
Arranged by W. J. Duthoit

Russlan and Ludmilla Overture Michael Ivanovich Glinka (1804-1857)
Transcribed by Franz Henning

Program Notes — Great Composers

Erich Wolfgang Korngold

Born May 29, 1897 Brünn, Moravia, Austria-Hungary
(now Brno, Czech Republic)
Died November 29, 1957 North Hollywood, CA

Max Steiner

Born May 10, 1888 Vienna, Austria-Hungary (now
Austria)
Died December 28, 1971 Hollywood, CA

Film Score Classics

This medley of film music by composers Max Steiner and Erich Wolfgang Korngold opens with Steiner's *Warner Brothers Fanfare*. Next is Korngold's music from the 1940 film *Sea Hawk* followed by Steiner's music from the 1942 classic *Casablanca*. You will also hear Herman Hupfield's song *As Time Goes By* which he wrote in 1931 and which was included in *Casablanca*. Then you will hear Korngold's music from *King's Row* which came out in 1942 and starred Ronald Reagan in his best acting performance. *Film Score Classics* concludes with Steiner's *Tara Theme from Gone With the Wind*. Steiner's music in *Gone With the Wind* was nominated for the Best Original Score Academy Award but lost to that from *The Wizard of Oz*.

Max Steiner and Erich Wolfgang Korngold were two of Hollywood's greatest composers of music for motion pictures. The two came to the U.S. in the same wave of immigrants escaping Hitler's annexation of Austria.

Steiner was an astonishingly gifted child and studied with Gustav Mahler. His richly orchestrated scores provided the appropriate emotional resonance for many films. Indeed he was Hollywood's most prolific composer with over 250 films to his credit. He was nominated for 18 Academy Awards and won 3.

Erich Wolfgang Korngold was one of the most gifted composing child-prodigies in the history of music and drew the attention of Richard Strauss, Gustav Mahler and many other prominent composers and conductors. Before arriving in Hollywood he was a well-known composer of concert and chamber works, operas and stage works, and an arranger and conductor. In 1934 Korngold began traveling to the U. S. to write film music. In 1936 his score for *Anthony Adverse* won him an Oscar. In 1938 Korngold moved his family to the U.S. to save them from Hitler. His first movie score as a resident in the New

World — *The Adventures of Robin Hood* — won him his second Oscar.

Edward Elgar

Born June 2, 1857 Broadheath, England
Died February 23, 1934 Worcester, England

Enigma Variations

The *Enigma Variations* were written for orchestra in 1899 and bore the dedication "To My Friends Pictured Within." The theme and 14 variations belong to that period in which Elgar developed the style that placed him in the front rank of English composers. The immediate success of the opus can be attributed in part to its programmatic characteristics, but the fact that the work has lived and continues to bring enjoyment to audiences is due to the contrasting moods and to Elgar's masterful writing for instruments. Earl Slocum has selected six variations to transcribe.

The theme is pliable, plastic and expressive in itself, tender and noble. *Variation I (C.A.E.)* is a study of the composer's wife, Caroline Alice. *Variation II (W.M.B.)* marches in with the furious energy of the country squire, William M. Baker. *Variation III (R.P.A.)* takes as its subject a son of Matthew Arnold. *Variation IV (G.R.S.)* is George R. Sinclair, organist of Hereford Cathedral. *Variation V* is called *Nimrod*. Nimrod is the great hunter of the Bible; "hunter" in German is "Jaeger." So the subject is A. J. Jaeger, publisher. *Variation VI (E.D.U.)* is the nickname for Elgar known only to his close friends. Said to depict his struggles and energies, the work is nevertheless concluded nonprogrammatically so that it caps the series of variations in a broad, triumphant presentation of the original theme in major.

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

Edward William Elgar was the first English composer to win international recognition in more than 200 years. He was born in Broadheath, near Worcester, in 1857, the fifth of seven children. His father, William H. Elgar, was an organist at St. George's Catholic Church for 37 years, a violinist in the Three Choirs Festival Orchestra, a member of the Worcester Glee Club, and the owner of a small music shop. His mother was a woman of culture and literary taste.

Edward learned to play violin reasonably well (although he gave up the idea of being a solo per-

Program Notes — Great Composers (continued)

former after a few lessons with Adolf Pollitzer), and he also attained various levels of proficiency on organ, bassoon, cello, trombone, and other instruments. His first attempts at composing began when he was ten. Although he had very little formal music instruction — and no academic schooling past the age of 15 — Elgar learned by traveling, observing, experimenting, performing, and teaching. From his early teens he substituted for his father as church organist; he also played violin in the glee club orchestra and helped in his father's music shop in Worcester. He arranged numerous vocal and instrumental works for a variety of groups, receiving 18 pence apiece for his settings of Christy Minstrel songs. From 1879 to 1884, Elgar served as bandmaster for the staff of the County Lunatic Asylum, providing music therapy for the patients. In this position he taught beginning instrumentalists; arranged or composed quadrilles, waltzes, polkas, and marches; and learned the practical requirements for conducting.

Elgar married Caroline Alice Roberts in 1889. An intelligent and understanding companion, eight years older than he, she was able to help her husband through the failures of his early attempts to become a professional composer as well as to share his enthusiasm during their adventuresome trips to Germany, Italy, and France. Several of his songs were set to lyrics supplied by his wife. When she died in 1920, Elgar gave up composing for several years. After his compositions became known, Elgar received many honors, including knighthood in 1904 and honorary doctoral degrees from the universities of Cambridge in 1900, Durham and Leeds in 1904, Oxford and Yale in 1905, Aberdeen in 1906, and Pennsylvania in 1907. In 1924 he was appointed Master of the King's Musick and also guest-conducted a military massed band of 1,000 players for the opening of the British Empire Exhibition at Wembley. His varied hobbies included kite flying, heraldry, puzzles, chemistry, carpentry, cycling, fishing, and walking through the countryside with his favorite dog. Never fond of life in the large cities, Elgar gave up traveling and moved back to Worcester in 1929 where he died in 1934. His daughter, Carice (Blake), later became the supervisor of the Elgar Museum at nearby Broadheath.

Much of Elgar's music can be described as being functionally romantic and reflective of his national environment. His principal works began with the **Froissart Overture** for orchestra in 1890 and concluded with the **Severn Suite** for brass band and the

Nursery Suite for orchestra in 1930 and 1931 respectively. His oratorio **The Dream of Gerontius; the Variations on an Original Theme** (later known as the **Enigma Variations**); **Violin Concerto** (dedicated to and premiered by Fritz Kreisler); **Symphony No. 1** (for the conductor, Hans Richter); and **Symphony No. 2** (in memory of King Edward VII) were among his major compositions. He wrote additional works for the stage, choral groups, choral-orchestral combinations, orchestra (including other concertos), solo voice, piano, organ, and chamber groups. Elgar's first London success was the **Imperial March**, written in 1897 for the Queen Victoria Diamond Jubilee. Other marches include: **Festival** (unpublished, 1898); **Pomp and Circumstance** (Nos. 1 through 5, 1901-1930); **Funeral** (from **Grania and Diarmid**, 1902); **Triumphal** (from the cantata, **Caractacus**, 1905); **Coronation** (for the coronation of King George V, published in 1911); and **Empire** (1924). With the exception of the **Severn Suite**, composed as the brass band test piece for the Crystal Palace contest in 1930 and arranged for orchestra in 1932, the numerous Elgar works performed and recorded by bands are transcriptions from other media.

-Program Notes for Band by Norman E. Smith

Ignaz Josef Pleyel

Born June 18, 1757 Ruppersthal, Austria
Died November 14, 1831 near Paris, France

Rondo Militaire Cornet Trio

Information not available.

Ignaz Josef Pleyel was an eminent Austrian-French pianist, piano manufacturer, music publisher and composer. He was the 24th of 38 children in the impoverished family of a school teacher. He must have been quite talented because he came to the attention of Count Ladislaus Erdödy who generously sponsored him to live and study with Franz Joseph Haydn who considered him to be a superb student. In 1783 he moved to Strasbourg, France and started using the French version of his name — Ignace Joseph. There he eventually became Kapellmeister of Strasbourg Cathedral. In 1791, the French Revolution abolished musical performances in church as well as public concerts so he had to seek new work. That led him to London where he made a lot of money conducting.

Program Notes — Great Composers (continued)

In 1795 he moved to Paris where he started a music store and publishing company which stayed in business until 1834. In 1807 he founded a piano factory which manufactured famous French pianos. The firm eventually became known as Pleyel et Cie and continued to prosper for over a century and a half. The Pleyel factory closed in 1961 but the Pleyel name continues today on pianos manufactured by the *Manufacture Française de Pianos* company which was founded in January, 2000.

Though Pleyel now is known primarily for his piano manufacture, he was a prolific and extremely competent composer. While he and Haydn were professional rivals, they remained on good terms personally. His compositions include about 45 symphonies, 6 symphonies concertantes, 2 violin concertos, 5 cello concertos, 16 string quintets, more than 70 string quartets, many trios and duos, 2 operas and a variety of other works.

Edvard Hagerup Grieg

Born June 15, 1843 Bergen, Norway
Died September 4, 1907 Bergen, Norway

Peer Gynt Suite No. 1

Grieg composed the music to *Peer Gynt*, a play by Henrik Ibsen who is often referred to as the "father of modern drama." *Peer Gynt* is a character from Norwegian folk history. Later two orchestral suites were arranged from the original score.

Edvard Hagerup Grieg was born in Bergen, Norway, a city which is surrounded by high mountains, fiords, and the North Sea. A passionate exponent of Norwegian music, he became the best-known Scandinavian composer of the 19th century. His great grandfather, Alexander Greig, had emigrated from Scotland in 1746, changing his name to Grieg after arriving in Norway. Edvard Grieg studied music first with his mother, an excellent pianist. He had obvious talent, but his dislike for regimented study and routine exercises slowed his progress. Nevertheless, at the suggestion of the violinist Ole Bull, he was sent to the Leipzig Conservatory in 1858, and there he studied piano with Louis Plaidy, Ernst Wenzel, and Ignatz Moscheles, and theory with E. P. Richter, Moritz Hauptmann, and Carl Reinecke. In 1863 he studied informally with Niels Gade in Copenhagen, and in 1864-1865 he helped his friend Rikard Nordraak and others found the Euterpe Society to promote Scandinavian music. After

Nordraak's premature death in 1866, Grieg traveled for a time in Italy, and then returned to Oslo to open the Norwegian Academy of Music and to conduct the Harmonia Society. In 1867, Grieg married his cousin, Nina Hagerup, a well-known singer for whom many of his songs were composed. He concertized regularly in numerous countries, including England, where he was awarded honorary doctorate degrees by Cambridge University in 1893 and Oxford University in 1906. He received many other honors, but preferred to live quietly at Trolldhaugen, near Bergen. Now a museum, his home is maintained as it was then.

Grieg composed his most famous work, the **Piano Concerto**, when he was 25. He was visiting in Denmark at the time, was a new father, and was extremely happy in his marriage. The concerto, an immediate success, was followed in 1874 by his incidental music to Ibsen's *Peer Gynt*; two orchestral suites arranged from this work were also very popular. An annuity of 1,600 crowns (then about \$450) from the government enabled him to devote most of his time to composing. Grieg's large works, using Nordic themes at times in a German style, became well known, but were sometimes criticized for not sounding as natural as his shorter forms, which included numerous piano pieces, songs, and sonatas for violin and piano. Among his most popular works and transcriptions for band are: **Huldigungsmarch; Peer Gynt Suite No. 1; Sailor's Song; Sigurd Jorsalfar Suite; Solemn Procession; Two Lyric Pieces; Wedding Day at Trolldhaugen; and Piano Concerto in A Minor.** Grieg's use of national folk music idioms, such as drone bass, cross-rhythms, and modal melodies, influenced many later composers. Fortunately, he lived to see the establishment of a national musical style in Norway and to also see his country gain its independence from Sweden. He died in Bergen in 1907.

-Program Notes for Band by Norman E. Smith

Jean Sibelius

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

Finlandia

Sibelius wrote the tone poem *Finlandia* in 1894. It was first performed in 1900. Although Sibelius does not use actual folk tunes, the main themes of the work are very similar in spirit and shape to patriotic Finnish songs. For this reason *Finlandia* has almost become a

Program Notes — Great Composers (continued)

national anthem for the Finns and is often performed at important national events.

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

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

Sibelius' works are associated with Finnish patriotic sentiment, influenced to some extent by his marriage in 1892 to Aino Jarnefelt, whose family was associated with Finnish liberal nationalists. He was perhaps the first composer to benefit widely from the exposure to phonograph records. Financially, he had the benefit of a government-sponsored pension which began in 1897. He was however, a somewhat extravagant spender and lived much of his life deeply in debt.

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

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

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

Scott Joplin

Born June 1867-January 1868 near Linden, Texas
Died April 1, 1917 New York, NY

Weeping Willow

Weeping Willow is a ragtime two step written by Joplin in 1903. It was published by Val. A. Reis Music Co. in St. Louis. Though it was not registered with the Copyright Office until June, it was offered for sale (for 12 cents a copy) by a St. Louis department store in late March. Joplin dedicated *Weeping Willow* to the Pawnee Club, the identity of which is unclear. Joplin recorded *Weeping Willow* on a piano roll in 1916.

The Entertainer

The Entertainer is a ragtime two step written by Joplin in 1902. Its copyright date is December 29, 1902 but there is reason to believe it was actually published in September, 1902. It was dedicated to "James Brown and his Mandolin Club" about which nothing is known. In 1920, John Stark added lyrics and published it as *Oh You Tommy. Reminiscent of Tom Moore*, crediting Joplin as the originator. *Tommy* refers to Sir Thomas Moore, the Irish poet whose image was used at that time to advertise cigars.

The Entertainer became a major hit in 1974, as a result of its use in the movie *The Sting*, which led to a revival of interest in Joplin and ragtime music.

Scott Joplin, the "King of Ragtime," was born in East Texas. The exact date and place of his birth is not known. His father, an ex-slave, played the violin and his freeborn mother sang and played the banjo. In 1893, he attended the very first world's fair, the World's Columbian Exposition in Chicago, hoping to get work. While there, he had the opportunity to hear ragtime music being performed by both Black and White performers. So taken with it was he, that he began performing it in saloons to support himself. He strongly believed that the music had a large future and began composing rags. In 1899, his *Maple Leaf Rag* was published and become a classic. Around the turn of the century, the Pianola, or automated piano, contributed to a demand for ragtime piano compositions, and those of Joplin were among the most popular.

Program Notes — Great Composers (continued)

P.D.Q. Bach

Born April 1, 1742
Died May 5, 1807

Peter Schickele

Born July 17, 1935 Ames, Iowa

Grand Serenade for an Awful Lot of Winds and Percussion

The Grand Serenade was composed on commission from Prince Fred of Weinam Rhein, for some sort of outdoor occasion. P.D.Q. had originally wanted to write a really big work of 35 or 40 minutes' duration, but he agreed to make it only a third as long when Prince Fred offered to triple his fee. Soon after it was played, a member of the prince's household used the pages of the score to wrap six large sausages which were sent to Paris to be presented to Benjamin Franklin, from whom the prince was anxious to obtain the specifications for building a glass harmonica, which Franklin had recently perfected. Eventually the manuscript made its way to an attic in Boston where the editor found it among the belongings of an 18th-century Tory, in a box marked "Seditious Material."

-Program Notes for Band by Norman E. Smith

P.D.Q. Bach. In the 17th and 18th centuries the name Bach was synonymous with fine musicmaking: Johann Sebastian, certainly the biggest twig on the family tree, was both preceded and followed by many accomplished and well known musicians, some of whom were in the service of royalty. It is easy to understand, therefore, why the Bach clan was loath to admit the existence of a member who was called a "pimple on the face of music," "the worst musician ever to have trod organ pedals," "the most dangerous musician since Nero," and other things not quite so complimentary. They even started a rumor that P.D.Q. Bach, without a doubt Johann Sebastian's last and least offspring, was not really a member of the Bach family — the implication being that he was illegitimate, or, even better, an imposter. Although P.D.Q. Bach was born on April 1, 1742 and died on May 5, 1807, the dates on his first tombstone (before he was moved to an unmarked pauper's grave) were inscribed "1807-1742" in a transparent attempt to make it appear that he could not have been the son of

J.S., who died in 1750. Nice try, Bach family — close, but no cigar: some of us, or at least one of us, are not fooled, or at least, is not fooled.

P.D.Q. Bach once said that his illustrious father gave him no training in music whatsoever, and it is one of the few things he said that we can believe without reservation. His rebelliousness was such, in fact, that he avoided music as much as possible until he was well into his thirties (as a teenager he did assist in the construction of the loudest instrument ever created, the pandemonium, but he wisely skipped town before the instrument's completion, having sensed with uncanny accuracy, that the Pavilion of Glass was perhaps not the most felicitous location for the inaugural concert). But by the mid 1770s he realized that, given his last name, writing music was the easiest thing he could do, and he began composing the works that were to catapult him into obscurity.

This most mini musical life has been divided into three creative periods: the Initial Plunge, the Soused Period, and Contrition. The middle period was by far the longest of the three, and was characterized by a multiplicity of contrapuntal lines and a greater richness of harmony due to almost constant double vision. It was during this period that he emulated (i.e., stole from) the music of Haydn and Mozart, but his pathetic attempts to be *au courant* were no more successful than his pathetic attempts to be *passé* had been during the Initial Plunge; having to cope with the problems that accompany immense popularity was something P.D.Q. Bach managed to avoid. It has been said that the only original places in his music are those places where he forgot what he was stealing. And, since his memory was even shorter than his sightedness, he was in point of fact one of the most original composers ever to stumble along the musical pike.

When you come right down to it, which is something we should all do every once in a while (As Plato said, — or was it Aristotle? — the unexamined life isn't worth a hill of beans. Maybe it was Socrates.), P.D.Q. Bach was perhaps not as pitiful as we are often led to believe: he was, by all accounts, intimately acquainted with all three components of the proverbial wine/women/song life style, he died a wealthy man (due to a little patent medicine thing he had going on the side), and he can now boast 17 record albums and annual concerts in New York City devoted almost exclusively to his own music. How

Program Notes — Great Composers (continued)

many of us can say that? Well, can you?

—biographical notes
provided by Prof. Schickele

Peter Schickele. Most audiences are unaware of the great diversity of Peter Schickele's musical pursuits. Not only is he the "discoverer and purveyor of the long-neglected works of P.D.Q. Bach," but he is also a composer who, in the space of one year, wrote an orchestral work commissioned by the St. Louis Symphony, did the music for several "Sesame Street" segments, contributed music and lyrics to the Broadway hit *Oh! Calcutta!*, appeared with the National Symphony, scored a TV commercial and an underground movie, sang and played in a rock group, and saw the release of a Vanguard album for which he arranged and conducted instrumental versions of songs by himself, Bob Dylan, and the Beatles.

As an undergraduate, Schickele was Swarthmore's only music major. By the time he graduated from the college in 1957 he had written and conducted four orchestral pieces, composed and performed a great deal of chamber and piano music, spent a summer studying intensively with Roy Harris in Pittsburgh, and became turned on by the music of Hindemith, Bartok, Stravinsky, Elvis Presley, Ray Charles, and the Everly Brothers — especially Stravinsky and the Everly Brothers. Schickele completed his schooling with an MS from the Juilliard School of Music, where his principal composition teacher was Vincent Persichetti. Then came a Ford Foundation grant to write music for high schools in Los Angeles, after which he joined the Juilliard extension division for three years and also taught briefly at Swarthmore and at Aspen, Colorado. In 1959 he and a group of friends formed "Composers' Circle," a group that held workshop sessions and presented concerts of their own and other composers' music for over five years.

Using his true name Schickele's compositions have ranged from **Three Folk Settings** for piano to cantatas titled **After Spring Sunset and The Birth of Christ**. As P.D.Q. Bach (1807-1742)? who has justly been called 'history's most justly neglected composer,' and was the last and least of the great Johann Sebastian Bach's twenty-odd children, and he was certainly the oddest of the lot . . . a sampling of his titles includes **Pervertimento for Bagpipes, Bicycles, and Balloons; Iphegenia in Brooklyn;** and **Hansel and Gretel and Ted and Alice**, an operafunnia for bargain countertenor/ harpsichord, beribritone/calliope, and piano. In 1976 he published

The Definitive Biography of P.D.Q. Bach.

-Program Notes for Band by Norman E. Smith

Cécile Chaminade

Born August 8, 1857 Paris, France

Died April 18, 1944 Monte Carlo, Monaco

Concertino for Flute

Concertino is a rhapsodic work in a romantic spirit, featuring two principal themes. It was written as the annual awards competition piece for the flute students at the Paris Conservatory in the spring of 1902 and published that same year by Enoch. Chaminade's composition shows a mature understanding of the beauty and technical possibilities of the flute. The original accompaniment was for piano.

-Program Notes for Band
by Norman E. Smith

Cécile Chaminade had a long and productive musical life. Although influenced by the music of Frederic Chopin and Franz Liszt, she created her own melodic and harmonically imaginative style with French clarity and control. Her many honors include the Purple Ribbon from the French Academy and the Laurel Wreath from the Conservatory of Athens.

Cécile-Louise-Stephanie-Chaminade was born into a musical environment. Her father was an excellent violinist, and her mother was known as a remarkable pianist and singer. She studied piano with her mother, who was her only teacher until she was 15. After hearing some of her compositions, written at the age of eight, Hector Berlioz encouraged her parents to give her a complete music education. At 15 she began studying fugue and counterpoint with Augustin Savard, followed later by piano with Felix Le Couppey and composition with Martin-Pierre-Joseph Marsic and Benjamin Godard. She gave her first public piano recital at 16 and the first recital of her works at the age of 18. Chaminade toured as a concert pianist to many cities, including London, Berlin, Leipzig, and Philadelphia, where she played her *Concertstück* with the Philadelphia Orchestra in 1908. During that tour she appeared on a music symposium (November 15) with John Philip Sousa regarding the question of popular music.

Chaminade composed over 200 piano pieces (etudes, sonatas, waltzes, and airs de ballet, including *Scarf Dance*); piano concertos; a dramatic symphony (*Les Amazones*, for solo voices, chorus, and orches-

Program Notes — Great Composers (continued)

tra); an opera (*La Sevillane*-The Woman of Seville); a one-act ballet (*Callirhoe*); orchestral works (including *Pardon Breton*, *Noel des Marins* *Angelus*, and *Angelique*); two piano trios; and over 60 songs. Her piano pieces were much more popular than her more extended works. Most of Chaminade's titles are listed in *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* by Franz Pazdirek. The following band arrangements are included in *The Heritage Encyclopedia Of Band Music: L'Anneau d'argent*-The Silver Ring, *Ballet Airs* (including *Pas de Amphores*, *Pas de Cymbales*, *Pierette*, and *Serenade*), *Callirhoe* (Ballet Variations and *Pas des Echarpes-Scarf Dance*), *Concertino* (flute solo), *L'Ete*. The Summer (comet solo), *La Lisonjera*-The Flatterer (Caprice), *Marche Americaine*, *Meditation*, and *Suite of 5 Pieces*.

Charninade also wrote literary articles, including a chapter in *The International Library of Music* on the life of Georges Bizet (a neighbor near Le Visenet when she was a child). A 1996 CD by Gasparo Records features pianist Enid Katahn playing *Toccata*, *Dragon Flies*, *Concert Etudes*, *The Faune*, *Valse-Caprice*, *Etude Symphonique*, *Contes Bleus*, and *Sonate Op. 21*.

Eric Coates

Born August 27, 1886 Hucknall, Nottingham, England
Died 1957 Chichester, England

The Dam Busters March

During World War II the British assigned a special RAF unit to blow up Ruhr power dams. The unit soon became known as the "Dam Busters." In 1955, a movie starring Michael Redgrave was produced about the successful and daring operations of the Dam Busters. Coates wrote the highly successful score, including *The Dam Busters March*, for the movie.

Early in life, Coates studied the violin. Later he studied viola and composition on scholarship at the Royal Academy of Music. His early works were so successful that, at the age of 32, he gave up his career as a professional violist and devoted the remainder of his life to composing and conducting his own music.

Coates' works are typically light classics, representative of British music from the first half of this century. In 1957, Coates' last year of life, he became President of the British Light Music Association. His

greatest fame came from *Knightsbridge* from his *London Suite*.

Mikhail Glinka

Born June 1, 1804 Novospasskoye, Russia
Died February 15, 1857 Berlin, Germany

Ruslan and Ludmilla: Overture

Glinka's opera *Ruslan and Ludmilla* is based on a charming and satirical fairy tale by Alexander Pushkin. He completed the score in April, 1842 after working on it sporadically for six years. Its music is drawn largely from Russian folk music. Many misfortunes befell the work's première which took place on December 9, 1842. The show was hissed by the audience, and the critics gave it bad reviews. During Glinka's lifetime, and for years afterward, audiences did not appreciate the work.

Today *Ruslan and Ludmilla* is recognized to be the composer's masterpiece. The work was a pioneer of Russian nationalism and in a single stroke cast the style of modern Russian music. Glinka's complex and detailed melodies, harmonies, rhythms, form, instrumentation and style all became the musical language which Russian composers would speak for the next hundred years.

The *Overture to Ruslan and Ludmilla* is now in the standard concert repertoire of bands and orchestras. Its contrapuntal effects and rushing scale passages are excitingly reminiscent of Mozart and Weber.

Mikhail Ivanovich Glinka was the son of a retired military officer and was raised by his grandmother. He suffered frail health throughout his life. He received no formal musical training but gained musical skills by working with various teachers. Glinka was the founder of the Russian national school of music, which was subsequently carried on by such composers as Aleksandr Borodin, Modest Mussorgsky, and Nikolay Rimsky-Korsakov. He is most remembered for his operas (*A Life for the Tsar* and *Ruslan and Ludmilla*), the orchestral fantasia *Kamarinskaya*, piano music, chamber music and many songs.

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/
Brevard Chorale	http://www.brevardchorale.org/
Brevard Cultural Alliance	http://www.artsbrevard.org/
Brevard Symphony Orchestra	http://www.brevardsymphony.com/
Brevard Symphony Youth Orchestra	http://www.bsyo.org/
Central Florida Winds	http://www.cf winds.org/
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/
Space Coast Flute Choir	http://scfo.org/
Space Coast Pops	http://www.spacecoastpops.com/
State of the Arts license plate	http://www.artsbrevard.org/news/index.html?id=0096

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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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