

The Community Band of Brevard

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

Presents

Roads Through North America

Sunday, March 8, 2009 at 3:00 P.M.

Auditorium

Merritt Island High School

Featuring

Jeanie Fitchen, singer/songwriter

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 seventy, 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 theme 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). 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 would like more information about the Band, or wish to join, contact Mike Freeman at (321) 725-9191. Also visit our Web site at <http://www.communitybandofbrevard.org>.

Chairman's Message

Welcome to a new beginning. This concert marks the occasion of our first performance as a wholly independent organization. The Community Band of Brevard (originally called The Brevard Community Band) has enjoyed the sponsorship of Brevard Community College since the Band's founding in 1985 as a summer reading band and adult music education class. In late December 2008, the Band was informed that this sponsorship and the adult music education class were not renewed as part of the spring semester. Rather than fold, the members of the Band and the Board of Directors have decided to continue as an independent organization.

As we are discovering, achieving independence is not easy. There are numerous steps that must be taken to be recognized as a performing arts organization by the county, state, and IRS. Permanent rehearsal and storage facilities are being explored and located, as are services formerly handled with the assistance of BCC.

Oh, and we also needed to prepare for this concert.

You may have noticed that you were able to attend this concert without having to purchase a ticket. For as long as possible, our commitment is to continue to serve the community, providing musical education, quality music, and entertainment. Obviously, the Band still has expenses, and these have only grown with our independent status. Our only source of income at this time comes from you, the audience, in the form of donations.

The Band you see on stage is composed of unpaid volunteer musicians, each with the talent to play an instrument and with the love of music in their hearts. Through the years, the Band has performed for countless audience members in over 120 concerts—you are the first to hear us in this new beginning.

We are very excited and privileged today to have Jeanie Fitchen perform with us on stage. As you will soon hear, she is an exceptionally talented singer and songwriter, and I encourage you to read her biography in this program. Now, sit back, relax, roll down the window, and prepare for a "road trip" across North America expressed through music and lyrics. Are we there yet?

Mike Freeman
Chairman, Board of Directors
Community Band of Brevard

Future Concerts

Community Band of Brevard, 2008-2009 Schedule (Dates tentative)

A Pacific Holiday

June 7, 2009 (Sunday), 3:00 P.M.

Merritt Island High School Auditorium

Schedule and thematic information is subject to change. Call 725-9191 to confirm details, or visit our Web site at <http://www.communitybandofbrevard.org>.

At Merritt Island High School, food or drinks are not permitted inside the auditorium.

Community Band of Brevard (CBOB) Lobby Policy

CBOB concerts are for the sole purpose of providing music to our audience. To use our audience for any other purpose will not be permitted. Activities not permitted include, but are not limited to, the following:

- A) Sale of merchandise.
- B) Distribution of literature (including political campaign) not directly associated with CBOB.

Any request for an exception to this policy must be presented to the CBOB Board of Directors early enough for a decision to be made prior to the affected concert.

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 at Edgewood Jr./Sr. High School on Merritt Island. If you wish to speak to someone about the band, call Mike Freeman (725-9191) or Marion Scott (268-5312).

Conductor 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).



Associate Conductor of Community Band of Brevard

Aaron Collins is a 26-year-old Brevard County resident. He has established himself as one of the most gifted composers of his generation. His music is of large and romantic gestures, meticulously orchestrated, and rhythmically vibrant. A prolific composer, Collins has nearly 650 compositions to his credit, including 6 symphonies, a chamber opera, 200 orchestral works, 8 solo concertos, 200 chamber works, and other various media projects.

Collins has had his music read and performed throughout the United States, including the cities of Chicago, Cincinnati, Denver, Los Angeles, Minneapolis, Nashville, New York City, San Diego, San Francisco, Seattle, and St. Louis. In addition, his music has been performed abroad in countries such as Great Britain, Czechoslovakia, Germany, and Japan.

He has received numerous awards, including national and international prizes for his compositions. His music has been received with enthusiastic acclaim, and Collins has been recognized as "one of the most gifted young composers of today."

In addition to writing music for the concert hall, Collins has written music for the screen. He has scored independent films that have attended prestigious film festivals throughout the world. Also, his music has accompanied commercials, documentaries, and other media.

As a French horn player, Collins also performs with the Central Florida Winds, Central Florida Chamber Winds, the Orlando Concert Band, and the University of Central Florida Wind Ensemble and Symphony Orchestra. As a conductor, Collins serves as the music director of the Space Coast Oratorio Society. He also guest conducts and works with many ensembles in and around Central Florida. In addition, he is on the Board of Directors of the Brevard Symphony Youth Orchestra. Also, Collins is actively pursuing the promotion of a new Performing Arts Center here in Brevard County. He is an active member of SCL (Society of Composers and Lyricists), NFMC (National Federation of Music Clubs), and the American Composers Forum.



The Space Coast Oratorio Society will present Verdi's *Requiem* at 3:00 P.M., Sunday March 15th, at Riverside Presbyterian Church, Cocoa Beach. Under the direction of Maestro Aaron Collins, the Society has mounted a concert ensemble worthy of Verdi's monumental choral work. Featured will be soloists Sherry MacLean, soprano; Kristin Patterson, mezzo-soprano; Frederick Kilgallin, tenor; and James Boyles, bass. They will be complemented by a chorus of nearly 100 voices, and an orchestra of over 50 professional musicians. The concert is free and open to all.

Guest Artist

Eugenia (Jeanie) Sisinni Fitchen is one of Florida's most renowned folk singers and songwriters. Refreshing, bell-like voice clarity, and captivating, only partially describe what makes her such a sought-after musical artist. Among her most noteworthy accomplishments are a 1999 Grammy nomination, Best New Contemporary Folk Album for her CD *Roads*, and a 2001 Florida Folk Heritage Award recognizing her talent and advocacy of Florida cultural expression in educational programs. She has enchanted concert and festival audiences from Alaska to the Caribbean with her musical art intertwining original stories and stellar vocals.

Born and raised in Orlando, FL, Jeanie grew up with the music of great masters such as Verdi, Puccini, and Mozart. Her mother had hoped that she might train for the opera, but Jeanie found her musical niche in the simple beauty and artistic style of folk music. At age 15, Jeanie made her folk debut at the Florida Folk Festival in White Springs and the Fox Hollow Folk Festival in Petersburg, NY. She continues to be a major performer and MC at numerous festivals and acoustic venues around the country.

Jeanie's concert performances take the listener through the entire gamut of emotions as she spins yarns and tugs at the heartstrings, incorporating traditional as well as contemporary topical elements in her programs. She is a highly-acclaimed songwriter with the ability to evoke through melancholy and euphoria the wondrous resilience and vitality of life. The admiration and respect she has received from her fans and colleagues as well as the many colorful adventures she has experienced in her travels throughout the world are the driving forces that fuel Jeanie's passion for musical creation and performance.

Jeanie has written and produced children's folk musical plays, which have combined historical and ecological themes in a musical context, providing young students with an appreciation for their heritage and environment. For several years Jeanie has visited schools across the state to present her history program, *A Musical Journey Through Florida*.

In addition to her five previous recordings, which include *Love Flows Like a River*, *A Folk Christmas*, and *Roads* (title cut featured in today's program), Jeanie has just completed two additional CD compilations: *Wanderings*, *Shards of Time* (15 previously-released songs from Jeanie's early performance years) and *A Part of Me, Growing Up at the Florida Folk Festival* (a historical representation of Jeanie's early performances at the premier Florida Folk Festival). For more information, visit Jeanie's Web site at www.JFitchen.com.



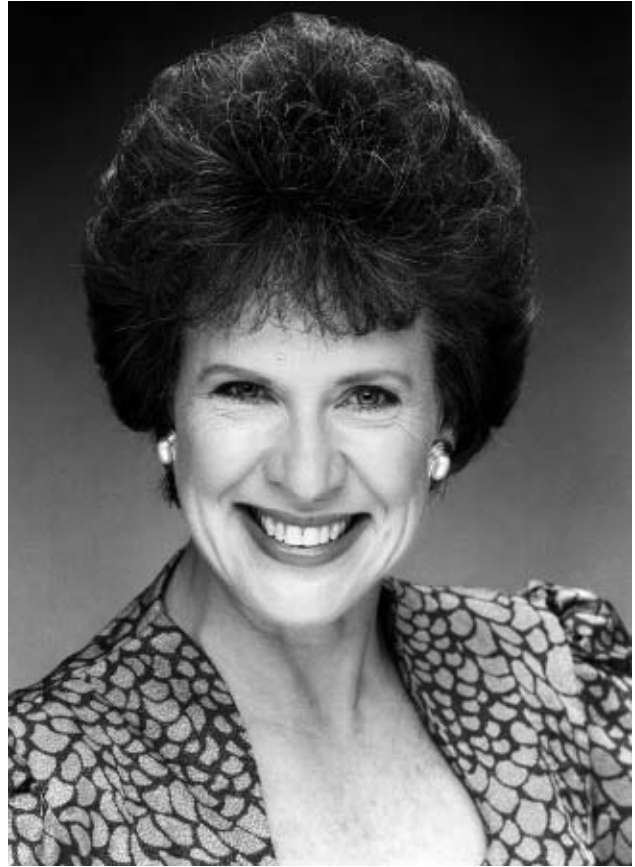
Jeanie Fitchen

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 R. Vaughn Williams, as well as Vivaldi's *Gloria*. Barbara was featured soloist in two European tours which covered Scandinavia, and eastern and western Europe. She is well known for recital and variety show appearances as well as writing, coordinating, and narrating/singing in Madrigal Dinners and period fashion shows.

Ms. Ziegler has directed choirs from elementary school age through adult, and served as a church choir director. She has also taught voice, piano, and bassoon privately. She performed *Queen of the Night* in the 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: Kenneth Beauchamp, High School Student; Jodi Boeddeker, Educator; †Kathleen Colman, Retail Coordinator; Catherine Eklund, High School Student; *Michael Freeman, Lead Engineer; Alice Graff, Homemaker; *Barton Lipofsky, Educator (Retired); Donna Ludeman, Office Administrator; *Donna MacDonald, Contracts Manager; Connie Miller, Educator.

Oboe: Darniella Acevedo, High School Student; †Jane Francoeur, Homemaker; Dee Pait, Wedding Planner & Florist; Michelle Pittman, Finance Specialist.

Bassoon: Russell Jordan, U.S. Air Force (Retired).

Clarinet: *Charles Almeida, Jr., Musician; James Bradner, Engineer; *Gay Christie, Investigative Assistant; Laurie Deremer, Educator (Retired); *Susan Eklund, Educator; Michael Graff, Business Consultant; Jackie Haines, Homemaker; Dorothy Hibbard, Music Educator; Carole Locante, Mechanical Engineer; Virginia McKinney, Medical Technologist; Dana Poppell, High School Student; †Terri Poppell, Technical Writer; Sharon Robbins, Administrative Assistant; Lorena Secrease, Engineer; Kevin Strang, Educator; Frances Youmans, Marketing Agent (Retired).

Bass Clarinet: Paul Knight, Musician.

French Horn: †Charlotte Barton, Engineer (Retired); Aaron Collins, Composer; Lisa DeVries, Safety Engineer; Agnes Racine, Educator (Retired); Jessica Sweeney; Teno Ware.

Alto Saxophone: R. Marvin Mims, U.S. Air Force (Retired); Pauline Shinn, Social Worker (Retired); *Rebecca Smith, Logistics Engineer; Sara Smith, High School Student; Al Stevens, Musician; †Jeffrey Vickers, Electrical Engineer.

Tenor Saxophone: David Douglass, Aerospace Technician; Kayleigh Douglass, High School Student; Robert Ludeman, Lifecycle Support Technologist; Donald Margo, DJ.

Baritone Saxophone: Tom MacDonald, Construction Management.

Trumpet/Cornet: Brenda Collier, Project Manager; Bruce Gordon, Sales Manager; Paige Hall, High School and College Student; †René Hulsker, Compensation Manager (Retired); Sebron Kay, DMD; James Romand, U.S. Army and Law Enforcement (Retired); Wilbur Smith, U.S. Navy (Retired); Jerry Turner, Civil Engineer/Insurance Adjuster; *David Wilson, Machinist.

Trombone: David Arnold, Retail Sales Manager; Roger Goodman, Public School Administrator (Retired); Tylar Hobart, High School Student; Colleen Lee, Software Sales; †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); Thomas Cobble, Piano Technician; Eric Lee, Loan Officer; Edward Moran, Engineering Specialist.

String Bass: Marvin Gardner, Jr., Engineer.

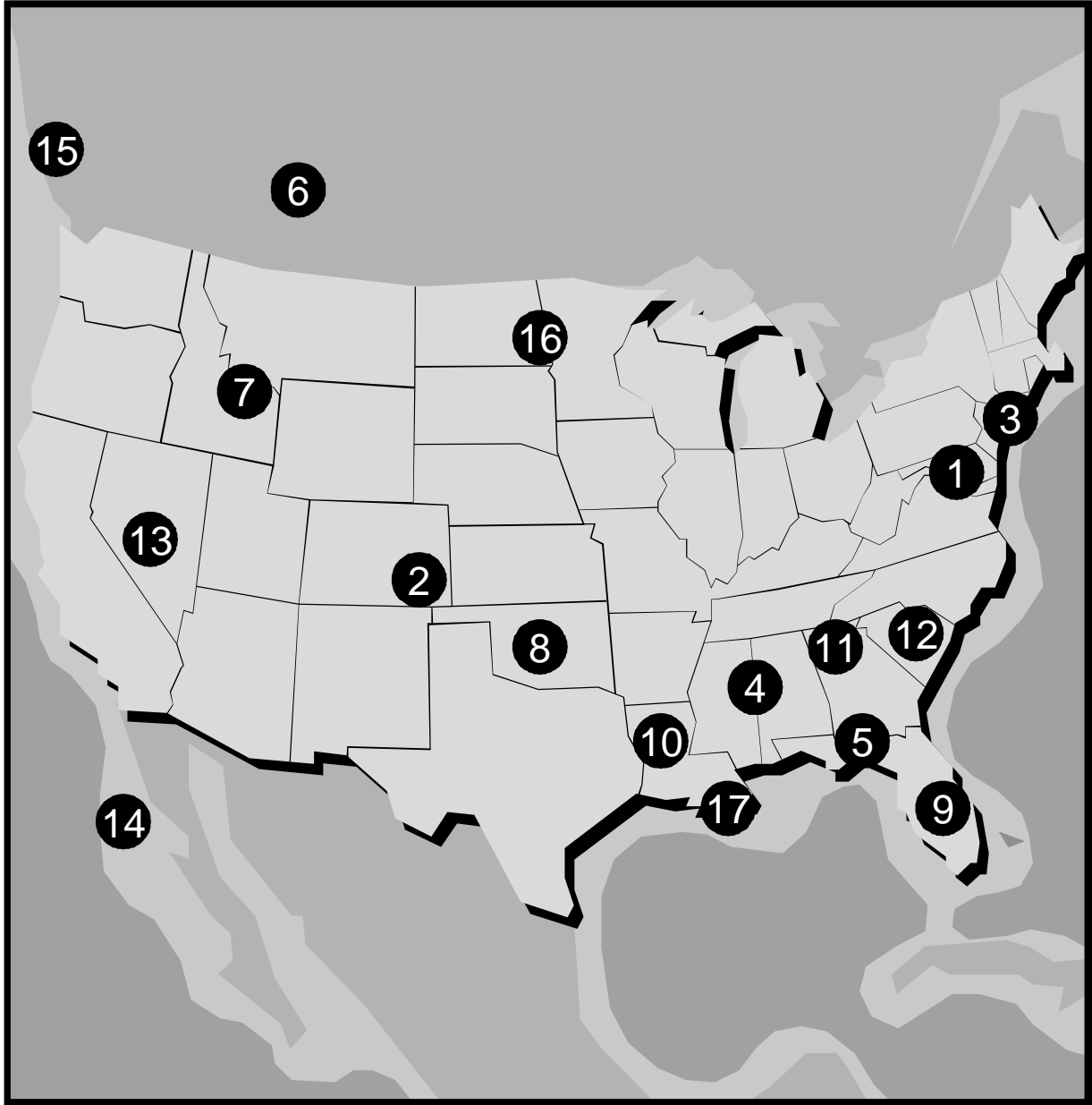
Percussion: *†Russell Jones, Aerospace Technician; Michael Toperzer, Musician; Dorothy Wright, Commercial Enrollment Specialist; Barbara Ziegler, Production Control Analyst.

Keyboard/Piano: Jane Francoeur, Homemaker.

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

†Section Leader.

A Musical Journey . . .



Program

1. The Star-Spangled Banner Francis Scott Key
2. From Sea to Shining Sea..... Katharine Lee Bates/Samuel A. Ward
Vocalists: Jeanie Fitchen, Barbara Ziegler
3. Mayflower Overture Ron Nelson
4. On An American Spiritual David R. Holsinger
5. Swanee George Gershwin/Arr. by Bill Holcombe
Vocalists: Jeanie Fitchen, Barbara Ziegler
6. Canadian Folk Song Rhapsody James Curnow
7. Earthquake! J. Fitchen
8. Trail of Tears..... J. Fitchen
9. Seminole Steve Meisburg/Arr. by Gene Egge
Vocalist: Jeanie Fitchen

Intermission

10. Cajun Folk Songs Frank Ticheli
11. Festival of American Spirituals..... Arr. by Jerry Nowak
12. Rhapsody on American Shaped Note Melodies..... James Curnow
13. Long and Lonely..... J. Fitchen/Arr. by Gene Egge
14. Baja..... J. Fitchen
15. Have a Good Life J. Fitchen
16. Roads J. Fitchen/Arr. by Gene Egge
Vocalist: Jeanie Fitchen
17. Dixieland on Stage..... Arr. by Bob Lowden

Program Notes — Roads Through North America

Francis Scott Key

Born August 1, 1779 Frederick County, Maryland
Died January 11, 1832 Baltimore, Maryland

The Star-Spangled Banner

After witnessing the British attack on Fort McHenry at Baltimore on September 13, 1814, Key scribbled on an envelope a poem he called *Defense of Fort M'Henry*. The poem was set to the music of an 18th-century tune, called *To Anacreon in Heaven*, renamed *The Star-Spangled Banner*, and in 1931 was adopted by Congress as our national anthem.

Francis Scott Key was an American lawyer and poet whose only noteworthy verse was that of *The Star-Spangled Banner*.

Katharine Lee Bates

Born August 12, 1859 Falmouth, Massachusetts
Died March 28, 1929 Wellesley, Massachusetts

Samuel A. Ward

Born December 28, 1848 Newark, New Jersey
Died September 28, 1903 Newark, New Jersey

From Sea to Shining Sea

From Sea to Shining Sea is a fantasy based on *America the Beautiful*. Although she had been to Europe many times, Katharine Lee Bates, a professor at Wellesley College, had never seen much of her native country. So, in 1893, she traveled to Chicago and then to Colorado Springs. One day, she ventured to the top of nearby Pikes Peak. She was overcome by the view and that night wrote the first draft of a poem, *America the Beautiful*. It was published two years later. In 1913, her poem was set to the music of *Materna*, a song written by Samuel Augustus Ward in 1895. So stirring and popular was *America the Beautiful* that it was serious competition for *The Star-Spangled Banner* when a national anthem was selected in 1931. Many people still feel that it would have made a more inspiring choice.

Katharine Lee Bates was the fifth child born to William and Cornelia Frances Lee Bates. The family had come to Falmouth in 1858. The Rev. Bates served as pastor of the First Congregational Church on the Village Green. Her father died when she was one month old, and Miss Bates' family moved to Wellesley when she was still a child. She graduated from Wellesley College in 1874, and was a professor there until 1925.

In her own circles, Miss Bates was a noted scholar, poet and writer. She was a prolific author, publishing many volumes of poetry, books on her travels, and stories, verses, and plays for children.

Ron Nelson

Born December 14, 1929 Joliet, Illinois

Mayflower Overture

Mayflower Overture was written in three general parts, Departure, Storm, and Arrival in the New World. The Themes for the overture are three Pilgrim hymns from the Ainsworth Psalter (1612); Psalm 3 (in major and minor), Psalm 136, and Psalm 100 (Old Hundredth).

Ron Nelson is one the most sought-after composers of wind music. He received his Bachelor of Music degree in 1952, a Master's degree in 1953, and the Doctor of Musical Arts degree in 1957, all from the Eastman School of Music. He studied in France under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty in 1956, and taught there until retiring in 1993.

In 1991, Dr. Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his *Passacaglia (Homage on B-A-C-H)* made history by winning all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International

Program Notes — Roads Through North America (continued)

Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, DC in 1994. In 2006, he was awarded an honorary doctorate from Oklahoma City University.

Dr. Nelson has appeared as guest composer/conductor at a large number of colleges and universities. He currently resides with his wife Michele in Scottsdale, Arizona.

David Holsinger

Born December 26, 1945 Hardin, Missouri

On An American Spiritual

On An American Spiritual is based on the familiar spiritual *Were You There?* and forms the basis for this strong, yet sensitive piece for concert band.

In the composer's own words, "This is a departure from my two previous hymnsong compositions. You expect the plaintive opening ("Were you there when they crucified my Lord?..") and majestic closing portions ("Were you there when He rose up from the dead?.."), but the chaotic, brutal nature of the center section would seem greatly out of place until you consider the lyrics of this Easter lament, where the center verses recount how they nailed Him to the tree and laid Him in the grave. With this in mind, I composed a variation very dependent on extramusical events for inspiration and understanding."

David R. Holsinger, twice the recipient of the prestigious Ostwald Composition Prize of the American Bandmasters Association, was educated at Central Methodist College, Fayette, Missouri, Central Missouri State University, Warrensburg, and the University of Kansas.

David R. Holsinger is an elected member of the American Bandmasters Association. During festivities surrounding the premiere of the composer's *The Easter Symphony*, Holsinger was honored by Gustavus Adolphus

College with the awarding of an honorary Doctor of Humane Letters for lifetime achievement in composition and presented the Gustavus Fine Arts Medallion, the division's highest award.

Over the past 10 years, Holsinger served as Visiting Composer in Residence at 11 American colleges or universities, and held the Acuff Chair of Excellence in the Creative Arts at Austin Peay State University, Clarksville, Tennessee.

In 1999, following 15 years of service as music minister, worship leader, and composer in residence to Shady Grove Church in Grand Prairie, Texas, Holsinger joined the School of Music faculty at Lee University, Cleveland, Tennessee.

George Gershwin

Born September 26, 1898 Brooklyn, New York
Died July 11, 1937 Hollywood, California

Swanee

In 1919 Irving Caesar, a lyricist and friend of Gershwin, came up with an idea for a song. 'Hindustan', a one-step, was the current sensation, and he suggested to George that they write a one-step with an American flavor. George agreed and that evening, in about 15 minutes, they created *Swanee*.

For the opening of a new movie house, the Capitol Theater, a musical revue was produced. *Swanee* was one of two Gershwin songs included. Neither song received much attention at that time. However, nearby at the Winter Garden, Al Jolson's revue *Sinbad* was a booming success. Jolson heard George play *Swanee* at a party and incorporated it into the score of *Sinbad*. It was an immediate success and became a major hit. The song is irresistibly rhythmic, and has an unusual change of key (from minor to major) from verse to chorus. A quotation from "Old Folks at Home" in the last bar is a typical Gershwin humorous touch. After

Program Notes — Roads Through North America (continued)

sweeping the U.S. and Canada, the song became an international hit, particularly in England.

George Gershwin 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 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 39 when his death from a brain tumor shocked and saddened the world.

James Curnow

Born April 17, 1943 Port Huron, Michigan

Canadian Folk Song Rhapsody

The rich heritage of traditional Canadian folk songs is brought to life in this rhapsody. This colorful work for symphonic band includes: *A Fenian Song*, *She's Like The Swallow*, *Donkey Riding*, *It's The B'y*, *Acadian Lullaby*, and *I Hear The Mill Wheel (J'entends le Moulin)*.

Rhapsody on American Shaped Note Melodies

The American phenomenon called 'fasola' or shaped note notation emerged in the United States in the early 1800s. This system of notation was developed by John Conneley, a storekeeper in Philadelphia. Consisting of four different shapes—right triangle (FA), circle (SOL), square (LA), and diamond (MI)—this system was designed to aid the singer with sight-singing. The singers learned to read music by identifying the shape of each note.

Out of this tradition grew several singing schools where people met by the thousands to sing and socialize. Several published collections of shaped note melodies emerged to meet these schools' needs for printed music. In the heyday of this school of singing, Columbia, SC became one of the centers for shaped note music. This piece was commissioned by the band directors of Kershaw County in South Carolina. The songs featured in this collection are *Pisgah*, *Avon*, *Bozrah*, and *Consolation*.

James Curnow lives in Nicholasville, Kentucky where he is president, composer, and educational consultant for Curnow Music Press, Inc., publishers of significant music for concert and brass bands.

He studied at Wayne State and Michigan State Universities. He has taught in all areas of instrumental music in public schools and colleges. He is one of the world's most prolific writers for concert and brass bands. Curnow has been commissioned to write over 200 works for concert band, brass band, orchestra, choir and various vocal and instrumental ensembles. His published works now number well over 400. His music is performed all over the world, and has brought him many awards .

Program Notes — Roads Through North America (continued)

Jeanie Fitchen

Born Orlando, Florida

Earthquake!

"And the walls of the canyon came tumbling down!"

This is the story of the 1959 Madison River Canyon Earthquake which formed "Quake Lake," now the site of an earthquake memorial.

Trail of Tears

"Your hearts were left behind with your spirits to remind of the sorrow of the Trail of Tears."

This is a lament for the many Native Americans who suffered from exposure, disease, and starvation while on route from their homelands to present-day Oklahoma.

Long and Lonely

"When the desert twilight comes around, the flaming sun goes pouring down,
The sky's on fire and I'm powerless to see.
Here time is not worth speaking of, no power, or the ways of love,
The spirit soars like an eagle, wild and free."

We call the long stretch of desert highway between Warm Springs and Panaca, Nevada, the Long and Lonely. The road weaves through a beautiful landscape of valley basins rising to mountain passes, one after the other.

Baja

"In Baja California you rise with the sun.
The peerless power that takes your strength before the day is done.
The desert peninsula lies sleepy below.
And the wide open spaces like the vultures overhead,
Herald peril and misfortune to the lost, unwary soul."

This song was written during a six-week

sojourn on the island peninsula, whereby we explored all the roads from the northern border to the southern tip and across the Magdalena Plain from the Sea of Cortez to the Pacific Coast.

Have a Good Life

"When the road divides and we travel with our memories, all I will tell you when we part our way, is...have a good life!"

Inspired by a brief encounter with a young Canadian couple aboard a ferry from Prince Rupert, British Columbia to the Queen Charlotte Islands.

Roads

"There are roads lined with silver, roads lined with gold,
Roads that leave you hungry, thirsty and cold.
There are roads that lead to happiness, roads to despair,
Take a look around you, because they're everywhere."

The inspiration for this song comes from our myriad travel experiences on some of the most precarious roads throughout the remote areas of North America.

Steve Meisburg

Seminole

"Now the varied seasons like the waters of Wakulla quickly flow,
We search for rhymes and reasons so that we can teach our children how to grow.
And sometimes from the crowded fields of Campbell Field we watch you far below,
A mounted shadow of our past reminds of the distance we must go."

Steve Meisburg is a well-known composer and former Tallahassee city commissioner. You may hear this beautiful song played during halftime at the Florida State Seminole football games.

Program Notes — Roads Through North America (continued)

Gene Egge (arranger)

Born December 31, 1927 Bethlehem, Pennsylvania

Composer, arranger, and conductor Gene Egge began writing music when he was 14 years old. He served in the Air Force Band Program for nearly 30 years as percussionist, trombonist, arranger, and conductor, culminating his career as director of the Air Force Jazz Ensemble, The Airmen of Note, in Washington DC. After retiring from the USAF he continued to perform as percussionist with the Norfolk Symphony, the Richmond Symphony, and the Peninsula Symphony. He later played drums with the Hot Mustard renowned Dixieland band recognized by Globe Magazine as the East Coast's best Dixieland band.

He has recorded with such stellar notables as Frank Sinatra Jr., Bud Brisbois, Helen Forrest, Billy Daniels, James Darren, Della Reese, the Four Freshman, and Sarah Vaughn.

Frank Ticheli

Born January 21, 1958 Monroe, Louisiana

Cajun Folk Songs

In 1934, the Library of Congress sent Alan and John Lomax into Southern Louisiana to collect and record Cajun folksongs for the Library's *Archive of Folk Music*. This effort helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society.

Ticheli used two of the songs collected by the Lomax's in this work which he composed as a tribute to the people of the old Cajun folksong culture with hopes that their contributions will not be forgotten. Much of the music currently recognized as Cajun is actually quite Americanized from the original, and this work is intended to convey original Cajun music.

According to a 1995 article in *The Instrumentalist* magazine, *Cajun Folk*

Songs is one of the most significant grade 3 works of the past 20 years.

Frank Ticheli has composed works for a variety of media, including band, wind ensemble, orchestra, chamber, and theatre-music. His works have been performed by numerous ensembles throughout the United States, Canada, and Japan. His music has been described as 'lean and muscular and above all, active, in motion' (New York Times).

Prizes for his music include the prestigious Goddard Lieberman Fellowship and Charles Ives Scholarship, both from the American Academy and Institute of Arts and Letters; the 1989 Walter Beeler Memorial Composition Prize sponsored by Ithaca College; a residency at the MacDowell Colony; first prize from the Texas Sesquicentennial Orchestral Composition Contest; and first prize in the 11th annual "Symposium for New Band Music" in Virginia.

He received his Doctor of Musical Arts and Masters Degrees in Composition from the University of Michigan, and his Bachelor of Music in Composition from SMU.

He is Associate Professor of Music at the University of Southern California, and is the Composer-in-Residence of the Pacific Symphony Orchestra.

Jerry Nowak

Born April 15, 1936

Festival of American Spirituals

Festival of American Spirituals is an arrangement of spirituals from North America. Almost all the first Africans who arrived in the New World were slaves. They had to work either in plantations or in town. Slavery was an important issue facing churches, as slaves were allowed to meet for Christian services. Rural slaves used to stay after the regular worship services, in churches or in plantation "praise houses", for singing.

Program Notes — Roads Through North America (continued)

But, slaveholders did not allow dancing and playing drums, as usual in Africa, so slaves also had meetings at secret places ("camp meetings", "bush meetings"). In rural meetings, thousands of slaves were gathered and listened to itinerant preachers, and sang spirituals, for hours. In the late 1700s, they sang the precursors of spirituals, which were called "corn ditties." Nowak incorporates many of these spirituals in this work, including: *Little David, Play on Your Harp; Sometimes I Feel Like a Motherless Child, Ezekiel Saw the Wheel, Were You There?, Joshua, Nobody Knows the Trouble I've Seen, and Ev'ry Time I Feel the Spirit.*

With over 900 published compositions and arrangements to his credit, Jerry Nowak taught at the college level for 37 years and has gained an international reputation for his innovations in the techniques of expressive playing. He has appeared as a guest conductor, adjudicator and lecturer throughout North America and Australia.

Jerry brings to music education the expertise of an accomplished musician as well as a composer and conductor. He is a founding member of both the Philadelphia and New Jersey Saxophone Quartets and has conducted professional recording sessions in New York, Philadelphia, Washington, D.C. and London.

Bob Lowden (arranger)

Born July 23, 1920 Camden, New Jersey
Died October 30, 1998

Dixieland on Stage

Dixieland On Stage is a concert band arrangement of a medley of three traditional Dixieland tunes arranged by Robert Lowden. Lowden was the principal arranger for the "101 Strings" in the 1960s and has written many concert band arrangements.

The three tunes are, *Royal Garden Blues*, written by Spencer Williams and Clarence

Williams in 1919, *Do You Know What it Means to Miss New Orleans*, written by Eddie De Lange and Louis Alter in 1946, and *When the Saints Go Marching In*, a traditional gospel song used as a funeral march in New Orleans. "The Saints," as it is often called, is a staple in the repertoire of most contemporary Dixieland bands.

Dixieland jazz originated in New Orleans during the late 19th and early 20th centuries. Musicians developed the music by combining the instruments of marching bands with the harmonic and rhythmic patterns of gospel music, field chants, blues and ragtime. Many of the musicians could not read music; they were self-taught and played what they heard and felt. Even for those who could read music, printed scores were rarely available. Consequently, improvisation was a necessary skill.

Dixieland jazz evolved over the years and remains popular today among its fans and musicians who keep the music alive by playing and supporting it. Musicians like to play Dixieland; it is happy music and fun to play.

A Dixieland band typically includes a "front line" consisting of cornet, clarinet, and trombone, and a three-member "rhythm section" with drums and either piano and string bass, or banjo and tuba. Some bands add a tenor saxophone. Some bands use a soprano saxophone instead of a clarinet.

Dixieland On Stage features musicians from the band's woodwind, brass, and percussion sections. The Dixieland contingent plays the three tunes while being accompanied by the concert band.

-Program Notes by Aaron Collins, Al Stevens, and Jeanie Fitchen.

Copyright 2009

Cultural Links

Brevard County is very fortunate to have many high-quality cultural organizations. Below is a list of some of these organizations with links to their Internet Web sites.

Community Band of Brevard	http://www.communitybandofbrevard.org/
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.cfwinds.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://www.melbournemunicipalband.org/
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

In Memoriam

Recently, The Community Band of Brevard was saddened by the loss of saxophonist William Casey, Jr. Bill joined the Band in January, 1987 and was an active member until his death. His 22-year contribution to the success of the Community Band was outstanding. So many of us have fond memories of Bill, and we will never forget his friendship, sense of humor, and dedication. He is missed dearly.

Acknowledgments

Publicity materials were produced by Mike Freeman.

Concert program was produced by Terri Poppell.

Publicity flyers and program printing by Paul Knight and Ricoh.

Also, our thanks to:

- Advanced Computing & Mailing, Inc. (ACMS) of Palm Bay for their donation of time and services to mail our publicity flyers.
- Edgewood Jr./Sr. High School and Mr. Steve Murray for their continued support and for allowing us to use their band room.
- Mr. Jim LaHam, of Berman, Hopkins, Wright & LaHam, CPAs, for his help in starting the Band down the path to incorporation as a non-profit entity.
- Many individual band members who are volunteering their time and talents to the continuing successful operation of the band.

Special thanks to Dee and Don Hendrick for their magnanimous support and for being the most exceptional patrons of our Band.

Community Band of Brevard Board of Directors

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