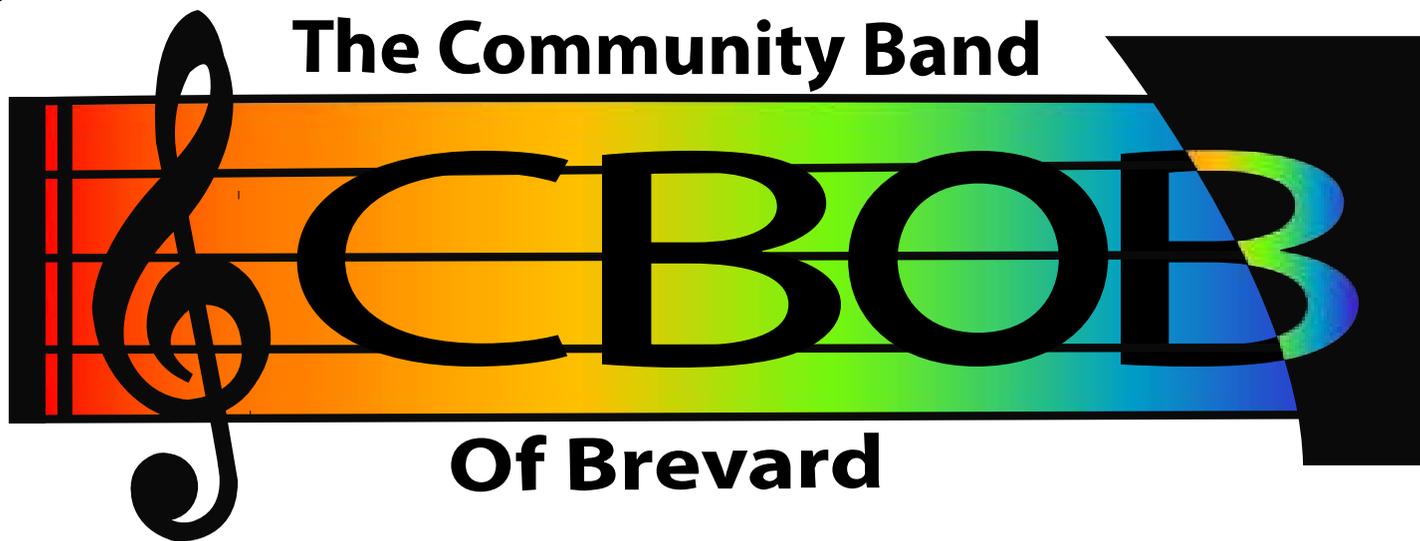


**The Community Band**



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

**CBOB at 25:**  
*A Silver Anniversary  
Concert*

**Sunday, March 28, 2010 at 5:00 PM**  
**Merritt Island High School Auditorium**

**Featuring**  
**Igor Markstein, soloist**

## 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. Our musical director is Mr. Marion Scott, formerly Director of Bands at Brevard Community College. Mr. Scott formed the Band in 1985 to provide a performance outlet for adult musicians in the area. Our membership, currently numbering about 70, 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. In June, 1992, the Band's members formally committed to Philosophy, Purpose, and Vision statements which succinctly describe the operating principles governing the Band 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 Association 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 music focuses. Those themes have often led us to include exceedingly difficult works, which we willingly do, and to include special guest artists. 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 Our concerts include many diverse musical genres, composers, and often previously unpublished works for band.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>.

## Board of Directors

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Conductor.....	Marion Scott
Associate Conductor .....	Aaron Collins
Chairman.....	Mike Freeman
Vice Chairman .....	Barbara Ziegler
Personnel Manager.....	Howard Cmejla
Business Manager .....	Connie Miller
Publicity/Advertising Coordinator .....	Fran Youmans
Librarian.....	Patti Lamb
Secretary .....	Terri Poppell

## Chairman's Message

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I wish to welcome all of you to our Silver Anniversary celebration! What a milestone for any organization. So much has changed in the world since the Band's founding: the Internet didn't exist, but the Berlin Wall did; mobile phones were as large as bricks; and a real map was needed to navigate to an out-of-town destination. Still, music was music, and the love and enjoyment of playing music has remained constant. To this end, in 1985 the Director of Bands at Brevard Community College, Mr. Marion Scott, started a summer reading band for interested adults. Thus, this was the founding of what became The Community Band of Brevard.

From a personal perspective, I had just moved to Brevard County in September of 1985, fresh from receiving my college Master's degree to start work with Harris Corporation in Palm Bay. Living in a hotel for the first week while I sought an apartment, I noticed an announcement in the local paper calling for musicians interested in playing with a new concert band. With my flute in hand, I started attending rehearsals within a week and secured my status as a charter member of the Band by performing in the first public concert on November 21, 1985.

There are still several charter members playing in the Band today, and they will be recognized during today's concert. In addition we will recognize some of the most important and "instrumental" people who have given of themselves to guide, lead, and support the Band over the years. Such a list can never be complete without including all of our loyal patrons throughout the years. As we are financially supported wholly by donations, we would be remiss if we didn't express our gratitude to every member of the audience who contributes in whatever way they can. Thank you!

As this is our 25th anniversary, we thought it fitting to present our new CBOB logo. A competition was held for the talented art students at West Shore Jr./Sr. High School in Melbourne to design a new logo for the Band. Ten finalists were selected from dozens of entries and we are proud to announce that Jordan Edgerton has been selected as the winner! Jordan is a 10th grader in Mr. James Finch's 2nd period graphics art class at West Shore. Congratulations!



We, The Community Band of Brevard, look forward to another 25 years of providing free, quality musical entertainment to the residents of Brevard County.

Mike Freeman  
Chairman, Board of Directors  
The Community Band of Brevard

## Future Concerts

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### The Music of Childhood Fantasies

June 6, 2010 (Sunday), 3:00 P.M.

Merritt Island High School

Join us for a fun-filled concert that explores, through music, the themes, adventures, fantasies, wishes, and dreams of childhood. Step back in time and let the music transport you to your own magical world of childhood memories.

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

## Volunteers—CBOB Needs You !!

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The organization you see performing today is an all-volunteer concert band. While we do have many professional musicians, no member of the Band or Board of Directors receives a salary or any compensation. Every dollar donated goes towards the operating costs of the Band. The term “living on a shoe-string budget” describes the Band to a T. As such, members contribute their time, vehicles, homes (as we have no fixed “office”), and family members to the operation of the Band and to the preparation of the next concert.

If you have resources that may help out the Band, please contact Mike Freeman at [mike@communitybandofbrevard.org](mailto:mike@communitybandofbrevard.org) or call (321) 725-9191 and leave a message. You may also select items from our Wish List to either contribute towards or donate as a charitable tax deduction.

## Do You Play an Instrument?

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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).

## ♪ Patrons of Note ♪

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Special thanks to all of the members of our audience who have made monetary donations to the Band—without you, we would not be able to put on today’s concert performance.

We’d like to recognize the following patrons who have made significant donations to the Band thus far in the 2009-10 concert season. This list includes only the names of patrons we are fully aware of, and does not include the many, many generous, yet anonymous, patrons without whom we could not continue to exist. To all of you, we wish to express our gratitude.

### **Conductor’s Circle (\$1,000+)**

Don Hendrick and Dee Negroni-Hendrick

### **Platinum Baton (\$500-\$999)**

Tim and Pam Adams

### **Gold Baton (\$250-\$499)**

Joseph Grinius  
Dorothy Keyser  
Tom and Donna MacDonald

### **Silver Baton (\$100-\$249)**

Frances Ann Bradford  
Howard and Marjorie Cmejla  
Jacqueline Harrison  
Richard and Patricia Koralewicz  
Norman Schenck  
Bradley and Marjorie Varuska

### **Bronze Baton (\$50-\$99)**

Donald Bryan  
Miriam Kerness  
Heather Woodman  
Jean E. Zink

## Special Recognition

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The Band wishes to express our sincerest thanks to Don Hendrick and Dee Negroni-Hendrick for their magnanimous and most generous donation in late December. Dee and Don offered to match all donations for three of last year’s concerts. With their contribution, the Band has been able to transition to an independent organization with a more secure future. Without their help, our existence today would be in doubt. If you pass by Dee and Don, please express your own thanks.



Dee and Don, Nov. 2009, featured with the set of traveling tympani purchased by the Band with the help of their matching donations.

## CBOB's Wish List—Can You Help?

Our 2009-2010 Wish List gives you an idea of how your monetary, service, or second-hand donations can help sustain the Band.

If you can help, or know of a person or company who could help with any of these items, please contact Mike Freeman at [mike@communitybandofbrevard.org](mailto:mike@communitybandofbrevard.org) or call (321) 725-9191.

Equipment Transport Trailer	\$3,500.00	<b>Music (continued):</b>	
Storage Unit	\$2,450.00	<i>Till Men No Longer Die In War</i> (James Hosay)	\$118.00
Copy Machine	\$3,300.00	<i>First Suite in Eb</i> (Gustav Holst)	\$115.00
Copy Machine maintenance	\$1,400.00	<i>Four English Dances</i> (Malcolm Arnold)	\$110.00
Paper	\$500.00	<i>Second Suite in F</i> (Gustav Holst)	\$95.00
Liability Insurance	\$1,375.00	<i>English Folk Song Suite</i> (Ralph V. Williams)	\$95.00
Sponsor a Concert	\$1,900.00	<i>Sea Songs</i> (Ralph Vaughan Williams)	\$92.00
Sponsor a Guest Artist	\$300.00	<i>Four Scottish Dances</i> (Malcolm Arnold)	\$90.00
<b>Equipment:</b>		<i>Jurassic Park</i> (John Williams)	\$85.00
Marimba	\$10,980.00	<i>'Star Trek' Symphonic Suite</i> (Jerry Goldsmith)	\$85.00
Tom-toms	\$1,300.00	<i>Hammersmith</i> (Gustav Holst)	\$85.00
King Kong road case	\$1,295.00	<i>Wizard of Oz</i> (arr. James Barnes)	\$80.00
Music Stands (30 @ \$35.99 ea)	\$1,079.00	<i>Pirates of the Caribbean 'Dead Man's Chest'</i> (Hans Zimmer)	\$80.00
20" Heavy German Cymbals	\$629.95	<i>Casey at the Bat</i> (Randol Alan Bass)	\$75.00
18" Light Viennese Cymbals	\$609.00	<i>Carnival of Animals</i> (Camille Saint-Saens)	\$75.00
Piccolo Snare Drum	\$380.00	<i>Silverado</i> (Bruce Broughton)	\$75.00
Snare Drum	\$370.00	<i>Homefront: Musical Memories from World War II</i> (James Christensen)	\$75.00
Temple Blocks	\$342.00	<i>Peter and the Wolf</i> (Sergei Prokofiev)	\$70.00
Conga Drums	\$270.00	<i>Hymn to the Fallen</i> (John Williams)	\$70.00
Bell Tree	\$195.00	<i>Catch Me if You Can</i> (John Williams)	\$70.00
Timbales	\$150.00	<i>The Volunteers</i> (John Philip Sousa)	\$65.00
Bongos	\$110.00	<i>Symphonic Prelude</i> (Mark Camphouse)	\$65.00
<b>Music:</b>		<i>Eternal Father Strong to Save</i> (Claude T. Smith)	\$65.00
<i>Henry V</i> (Patrick Doyle)	\$225.00	<i>Dry Your Tears Afrika</i> (John Williams)	\$60.00
<i>Mannin Veen</i> (Haydn Wood)	\$262.00	<i>Processional</i> (John Philip Sousa)	\$60.00
<i>Raiders March</i> (John Williams)	\$195.00	<i>Country Gardens</i> (Percy Grainger)	\$55.00
<i>Superman March</i> (John Williams)	\$195.00		
<i>Tubby the Tuba</i> (George Kleinsinger)	\$123.70		
<i>Crown Imperial</i> (William Walton)	\$120.00		
<i>Toccata Marziale</i> (Ralph V. Williams)	\$118.00		

## Donating to The Community Band of Brevard

The Community Band of Brevard has been granted 501(c)(3) status by the IRS. As such, contributions to the Band are deductible under section 170 of the Internal Revenue Code. The Band is also qualified to receive tax deductible bequests, devises, transfers, or gifts under section 2055, 2106, or 2522 of the Code. This is great news for the Band, as all of our operating revenue comes from you, our patrons, and many of you have been eager to contribute larger gifts for tax purposes. Note that you may now do so simply by claiming your gift to The Community Band of Brevard.

# Acknowledgments

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Our thanks to:

- Fran Youmans for concert publicity.
- Terri Poppell for concert program production.
- Tom Saam for his talents as distinguished photographer for the Band.
- Advanced Computing & Mailing Service, Inc. (ACMS) of Palm Bay for their donation of time and services to mail our publicity flyers.
- Edgewood Jr./Sr. High School and Ms. Jessica Russell for their continued support and for allowing us to use their band room and equipment.
- Many individual band members who are volunteering their time and talents to the continuing successful operation of the Band.

## SUPPORT YOUR COMMUNITY BAND BY PURCHASING AN AD

**\*\* Choose your ad size \*\***

*Very reasonable rates. You get both a program ad & Web site ad on [www.communitybandofbrevard.org](http://www.communitybandofbrevard.org)*

Call Mike at 321-725-9191 or

Email to [mike@communitybandofbrevard.org](mailto:mike@communitybandofbrevard.org)



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## Conductor 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 is 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.

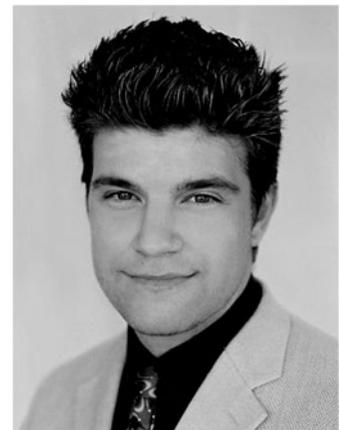
His professional affiliations include Phi Beta Mu, Phi Mu Alpha, ASBDA (for which he served as State Chairman), MENC, NAJE, CBDNA, and the Florida Music Educator's Association. He has also been active in the Florida Bandmaster's Association, in which he has held the position of District Chairman of the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

## Associate Conductor of Community Band of Brevard

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**Aaron Collins**, a 28-year-old Brevard County resident, has established himself as one of the most gifted composers, conductors, and musicians of his generation. Collins, a prolific composer has written music both for the concert hall and screen. Presently, he is conductor of the Space Coast Oratorio Society, The Pegasus and Colbourn Brass Ensemble, the Space Coast Symphony Orchestra, and resident conductor of the Central Florida Lyric Opera. Collins also guest conducts and works with ensembles in and around Florida. His other affiliations include the Brevard Symphony Youth Orchestra and Central Florida Winds.



## Guest Soloist

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Igor Markstein was born in Germany and raised in Israel. As a teenager he studied violin with Ilona Feher and chamber music with Oedoen Partos at the Academy of Music, University of Tel Aviv, of which he is a graduate. Mr. Markstein holds both Bachelor and Master degrees in music performance from Northern Illinois University where he studied violin with Shmuel Ashkenasi and chamber music with members of the Vermeer Quartet.



Igor Markstein

Formerly, Mr. Markstein has served as Concertmaster of the Atlantic Classical Symphony, the Brevard Symphony and was Assistant Concertmaster with the Thunder Bay Symphony in Ontario. He has been a Violin Instructor at the University of Central Florida and served as Director of Music at Lakehead University in Thunder Bay, Canada. Currently, Mr. Markstein is Assistant Concertmaster in the Brevard Symphony, has his own private studio, and teaches violin at Brevard Community College.

Other playing positions, past and current include:

- Principal Violist—Brevard Symphony Orchestra
- Principal Violist—Space Coast Philharmonic
- Sub Violinist and Violist for: Jacksonville Symphony Orchestra, Florida Symphony, Music Orlando and Orlando Philharmonic
- Concertmaster—Space Coast Symphony Orchestra

## œ In Memoriam œ

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The Community Band of Brevard is deeply saddened by the loss of Rebecca M. Smith in early December, 2009. Becky was a charter member of the Band, playing alto saxophone and serving as historian for the Band. Her love of music, kindness, warm smile, and friendship is dearly missed. We dedicate this concert to her memory.

## Community Band of Brevard Personnel

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**Flute/Piccolo:** Jodi Boeddeker, Educator; Charlene Clasen, College Student; †Kathleen Colman, Human Resources Coordinator; \*Michael Freeman, Lead Engineer; Marisa Laughrey, High School Student; Patricia Medley Lamb, Educator; \*Barton Lipofsky, Educator (Retired); \*Donna MacDonald, Contracts Manager; Connie Miller, Educator; Marjorie Varuska, Airline Pilot.

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

**Clarinet:** Tiffany Blackmon, Pharmacist; \*Gay Christie, Investigative Assistant; Laurie Deremer, Educator (Retired); \*Susan Eklund, Educator; Jackie Haines, Homemaker; Virginia McKinney, Medical Technologist; Dana Poppell, High School Student; †Terri Poppell (Concertmaster), Technical Writer; \*Frances Youmans, Marketing Agent (Retired).

**Bass Clarinet:** Paul Knight, Technology Evangelist.

**French Horn:** †Charlotte Barton, Engineer (Retired); Lisa DeVries, Safety Engineer; \*Michael Penfold, Aerospace Technician; Agnes Racine, Educator (Retired); Teno Ware.

**Alto Saxophone:** Melody Glick, Educator (Retired); Mackenzie Hofius, Student; Kenneth Lilley, Student; R. Marvin Mims, U.S. Air Force (Retired); Pauline Shinn, Social Worker (Retired); Sharon Slaughter; Sara Smith, High School Student; †Jeff Vickers, Electrical Engineer.

**Tenor Saxophone:** David Douglass, Aerospace Technician; David Hutson, U.S. Air Force (Retired); Steven Lomazzo, Musician; Donald Margo, DJ.

**Baritone Saxophone:** Tom MacDonald, Construction Management.

**Trumpet/Cornet:** David Burnett, Musician; Brenda Collier, Project Manager; Bruce Gordon, Sales Manager; Paige Hall, High School and College Student; †René Hulsker, Compensation Manager (Retired); Sebron Kay, DMD; Richard Lenington, Sales Manager (Retired); John Pergola, Corrections Officer (Retired); Wilbur Smith, U.S. Navy (Retired); Joshua Toler, High School Student; Jerry Turner, Civil Engineer/Insurance Adjuster; \*David Wilson, Machinist.

**Trombone:** Roger Goodman, Public School Administrator (Retired); Tylar Hobart, High School Student; †Colleen Lee, Software Sales; Robert Mayer, Engineer; Freddy Solis, High School Student; \*Ronald Youmans, Music Educator (Retired); Merle Zimmerman, Aerospace Management (Retired).

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

**Tuba:** †Edgar Browning, Educator (Retired); Eric Lee, Loan Officer; Edward Moran, Engineering Specialist.

**String Bass:** Marvin Gardner, Jr., Engineer.

**Percussion:** Jessica Bowlby, High School Student; Suzanne Clark, Educator; \*†Russell Jones, Aerospace Technician; Adam Martin, High School Student; Paula Taylor, Musician; Michael Toperzer, Musician; Barbara Ziegler, Production Control Analyst (Retired).

**Keyboard/Piano:** Jane Francoeur, Homemaker.

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

†Section Leader.

# Program

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C.B.O.B. March..... Andy Lussier

In the Beginning (previously known as A Walk in Jurassic Park).....Stephen Melillo

- I. DNA and the DiNO
- II. Children & Chthonian Chase
- III. Passing the PARADIGM

South Pacific (Symphonic Scenario).....Richard Rodgers & Oscar Hammerstein II  
Adapted by R. Mark Rogers

The Sinfonians.....Clifton Williams

Violin Concerto in D Major, Op. 35 .....Peter Tchaikovsky  
I. Allegro moderato

Soloist: Igor Markstein

## INTERMISSION

British Eighth March..... Zo Elliott

Suite of Old American Dances ..... Robert Russell Bennett

- Cake Walk
- Schottische
- Western One-Step
- Rag

William Tell Overture .....Gioacchino Antonio Rossini  
Arr. Erik W. G. Leidzén

In the Miller Mood ..... Various/Arr. Warren Barker

- |                                |                     |
|--------------------------------|---------------------|
| 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            |                     |

## Program Notes — A Silver Anniversary Concert

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### Andy Lussier

#### Community Band of Brevard March

Andy Lussier is a former member of the Community Band of Brevard who has returned to his native Canada. Mr. Lussier wrote this march in 1990 for the Community Band of Brevard while he was a member.

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### Stephen Melillo

Born December 23, 1957 Port Chester, New York

#### In the Beginning (formerly A Walk in Jurassic Park)

- I. DNA and the DiNO
- II. Children & Chthonian Chase
- III. Passing the PARADIGM

Previously known as *A Walk in Jurassic Park*, this piece represents the struggle between the intellectual and the visceral, the modern and the eternal, the cerebral and the explosively romantic. It calls for a large percussion section and explores many new colours while delivering a multilayered message.

*In the Beginning* was inspired by the novel *Jurassic Park* by Michael Crichton. The work was commissioned by the U.S. Air Force Band of Flight in Dayton, Ohio, and completed on March 8, 1992. In *Jurassic Park*, the character Malcolm questions the paradigms constructed by those who remain unmoved by the constant miracle of life. This piece is, in part, from his point of view. It takes us on a journey from the very dawn of Man, from DNA to the dinosaur, from childhood to the murky underworld of the primal jungle which calls to us, until finally we meet, face to face, the paradigm of ourselves. In the last movement, the title "Passing the PARADIGM" may have two meanings. It either means that the PARADIGM is passed on... or it means that the PARADIGM is *SUR*passed and that a

breaking out has been achieved. That the composer leaves to you, the listener. It is in this last movement that Melillo quotes those sounds which he played with and explored as a boy. when he began his simple search for "beauty."

Stephen Melillo's compositions have been played and recorded by some of the world's finest ensembles and conductors. His more than 980 works span from the *IBM Thinkpad® Demo* to the *Concerto for Violin & Orchestra*. Currently, 121 commissions for Wind & Percussion Ensembles of the 3rd Millennium comprise the body of his recorded work, called *STORMWORKS*.

Since 1995, ASCAP continues each year to recognize Mr. Melillo's work with special awards in concert music. In 2005, his documentary in music, *KAKEHASHI: THAT WE MIGHT LIVE* was nominated for the prestigious Pulitzer Prize in Music. This composition marked 60 years since the end of WW II and was inspired by and dedicated to the survivors of the Bataan death march. It was recorded by an ensemble of two American choruses and 143 Japanese military musicians specially appointed for this historic occasion by the Japanese Ministry of Defense. In 2006, The world historic recording, *STORMWORKS Chapter 5:8, Writings on the Wall*, was nominated in four categories in the 1st round of the 49th Grammy Awards. In 2008, the visually scored DVD version of *THAT WE MIGHT LIVE* was nominated in the 50th Grammy Awards, and won two Telly Film Awards—for history/biography and music concert.

Mr. Melillo has scored 14 feature films and 28 network television programs and the 1991 Academy Award-nominated movie "12:01PM." In the early 1990s Stephen composed game music for Nintendo, Sega-Genesis and others through his affiliation with Absolute Entertainment.

## Program Notes — A Silver Anniversary Concert (continued)

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As creator of MIDIMAST, (MIDI-Music, Mathematics & Science) sponsored by the Ford and Carnegie Foundations and the New York Academy of Science in the early 1980s, Mr. Melillo trained 275 New York City Mathematics and Science teachers while demonstrating a quantifiably improved understanding of mathematics and science via musical composition.

With 17 years in the public schools, and more than 30 years as an international guest conductor, Mr. Melillo's ability to communicate musically comes from an extensive knowledge base. Mr. Melillo has worked with a vast array of multinational students aged 4-87. His experience ranges from teaching Braille-reading music students to teaching close-quarter defense techniques to an 11-man detachment of Green Berets.

Mr. Melillo attended the University of Connecticut at Storrs, the Manhattan School of Music in New York, and holds a Bachelor of Music Education from the Boston Conservatory of Music, Massachusetts and a Masters in Music and Conducting from Columbia University, New York.

—excerpted from Stephen Melillo's Web site  
[www.stormworld.com](http://www.stormworld.com)

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### Richard Rodgers

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

### Oscar Hammerstein II

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

### South Pacific (Symphonic Scenario)

Rodgers and Hammerstein's fourth musical, *South Pacific*, was based on two novels by James Michener. The main story derives from Michener's Our Heroine. That story deals with the unlikely romance between a naive Navy nurse

from Little Rock and a worldly French planter living on a Pacific island. The secondary story is based on Michener's Tales of the South Pacific and deals with Lt. Joe Cable's tender and tragic romance with a Polynesian girl. Lyricist and colibrettist Hammerstein explored the relationships among these characters, and the cultural contrasts were supported by musical ones: the score veered between lush, operatic ballads (*Some Enchanted Evening*, *This Nearly Was Mine*) and earthy comedic numbers (*There Is Nothin' Like a Dame*, *I'm Gonna Wash That Man Right Outa My Hair*).

The story also allowed Rodgers & Hammerstein to portray the rough-edged, lusty character of U.S. servicemen and to present music with an exotic flavor (Bali Ha'i). The result was a massive hit. Opening on Broadway April 7, 1949, *South Pacific* ran 1,925 performances, the second longest run of the decade. It starred Mary Martin and Ezio Pinza, the Metropolitan Opera basso, in his first Broadway performance. In 1958 it was made into a movie starring Mitzi Gaynor and Rosanno Brazzi.

*South Pacific* won the Pulitzer Prize for Drama; the N.Y. Critics Circle Award for Best Musical; and the Tony Award for Best Musical and Best Score; and the Donaldson Award for Best Musical and Best Score.

—courtesy of William Ruhlmann,  
*All Music Guide*

Richard Charles Rodgers is ranked among America's greatest composers by virtue of the quantity and quality of his music for Broadway shows, television, and films. He showed an early interest in music, composing his first song at age 14 and publishing his first work at age 16. He received formal music training at Columbia University and the Institute of Musical Arts in New York City. He wrote 28 stage musicals and 8 films with lyricist Lorenz Hart (including *The Girl*

## Program Notes — A Silver Anniversary Concert (continued)

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*Friend, Babes in Arms*, and *Pal Joey*) and 9 shows and a television musical with Oscar Hammerstein II (including *Oklahoma*, *Carousel*, *South Pacific*, *The King and I*, *Flower Drum Song*, and *The Sound of Music*). 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 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), *Carousel* (1945), and *South Pacific*, 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. 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.

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### Clifton Williams

Born March 23, 1923 Traskwood, Arkansas  
Died February 12, 1976 Miami, Florida

#### The Sinfonians

This work was commissioned by Phi Mu Alpha Sinfonia Fraternity of America. It was the first in a series of instrumental pieces to be commissioned by the Sinfonians and was dedicated to Archie N. Jones, former president of the fraternity and later director of that organization's foundation. Williams conducted the first performance of *The Sinfonians* at the fraternity's national convention in Cincinnati, Ohio, in July 1960. The march opens with an extended fanfare introduction before the horns state the familiar Sinfonian theme: "Hail Sinfonia! Come, brothers, hail!" The melody is then completed, embellished, and extended in the style of the composer. In a 1982 international survey *The Sinfonians* received more votes than any of Williams' other works.

James Clifton Williams is recognized as one of the foremost modern band composers. His greatest accolades stem from his serious music for the concert band, which had a major impact on the standard of literature for school, college, and military bands.

Williams received his music education at Louisiana State University. He received an honorary doctorate from the University of Lima (Peru). He served for the last ten years of his life as chairman of the theory and composition department in the University of Miami's School of Music.

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## Program Notes — A Silver Anniversary Concert (continued)

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### Peter Illyich Tchaikovsky

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

#### Violin Concerto in D Major, Op. 35

Tchaikovsky wrote only one violin concerto, or, as he himself said, “one too many.” Tchaikovsky had always had an uneasy relationship with the violin, which scholars attribute to a childhood nightmare. Though he had already employed violins to magnificent effect in the *Second Symphony* and in “*Romeo and Juliet*,” he never trusted them, a neurosis that only intensified when an unbalanced concertmaster sucker-punched him during the first performance of “*Swan Lake*.”

The composer’s anxiety is manifest in the turbulent Allegro Moderato—among the most vindictive movements of the Romantic canon. The violin plays nearly continuously through the movement, introducing the theme and weathering a ferocious cadenza, while several other instruments, including the trumpets and the second bassoon, luxuriate in anywhere from thirty-five to forty-seven measures of rest. It is unclear whether this accommodation was made specifically to taunt the soloist, but many conductors will encourage idle instrumentalists to doze off or grab a sandwich or something to heighten the effect.

—by Yoni Brenner, in *The New Yorker*,  
10/12/09

Peter Illyich Tchaikovsky is the most renowned of Russian composers, and one of the most renowned composers of any nationality. His hauntingly beautiful melodies and his rich orchestration have made him immensely popular. His father was an inspector of mines who influenced him to study law even though he had been a keen amateur musician since the age of six. In 1859 he quit law school and became a civil servant working as a clerk for the Ministry of Justice.

He despised that job, and in 1862 he gave it up to enroll in the St. Petersburg conservatory. In 1866, he was appointed Professor of Harmony at the Moscow Conservatory, where he stayed until resigning in 1881 to concentrate on composition. He sustained himself in that period largely through the financial support of Nadezhda von Meck, a wealthy widow with whom he corresponded regularly, but whom he never met. He died suddenly in 1893. Though strongly suspected, suicide has never been proven.

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### Zo Elliott

Born May 25, 1891 Manchester, New Hampshire  
Died May 25, 1964 Wallingford, Connecticut

#### British Eighth March

The *British Eighth March* was copyrighted in manuscript in 1943 and published in 1944. It was dedicated to General Bernard Montgomery and the Eighth Army after a triumphant sweep across North Africa in 1942. Following the defeat of Rommel’s forces at El Alamein, Montgomery was promoted to field marshal, and he soon became the idol of the British public. In 1944, he commanded all Allied ground forces during the invasion of France, and, in 1951, he became deputy commander of the Atlantic Pact nations. Since the war, Zo Elliott’s impressive march has retained its popularity on both sides of the Atlantic. In a 1980 random survey of 69 members of the Texas Bandmasters Association, for example, *British Eighth March* was ranked third in a list of nearly 80 favorite marches.

Zo Elliott is remembered more for his popular songs than for his other compositions. Zo Elliott was a native American, but had close ties w/ Great Britain. He was a student at Trinity College of Cambridge University in 1913-14, and his song “There’s a Long, Long Trail” was published first in England and was quickly adopted by British soldiers. Lloyd George, then prime minister of England called

## Program Notes — A Silver Anniversary Concert (continued)

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it “the song which helped us win the war.”

—from the Program Notes of the University of North Carolina, Greensboro Concert Band, 1993

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### Robert Russell Bennett

Born June 15, 1894 Kansas City, Missouri

Died August 18, 1981, New York City

#### Suite of Old American Dances

Robert Russell Bennett composed the *Suite of Old American Dances* in 1950. This suite is an original composition for band in which the composer seeks to set the mood of a Saturday night barn dance with all the gaiety which festivity demands, recalling several of the characteristic dances remembered from childhood. The goal achieved is a genuine piece of music—not a novelty as one might expect from such a setting. Bennett has described the music as “native American dance forms ... treated in a ‘riot’ of instrumental colors,” and the composition is distinguished by superb effectiveness of instrumental writing and facile flow of musical ideas. The dances include: *Cake Walk*, *Schottische*, *Western One-Step*, *Wallflower Waltz*, and *Rag*. (source: Acton Osterling, Jr., University of Louisville).

R. R. Bennett’s parents both were musicians. His father was a band director, trumpeter, violinist, and baseball player. His mother was a piano teacher. He became interested in music while recovering from polio, which he contracted at the age of 4. He wrote his first work at age 9, and began conducting at age 11. He played trumpet in his father’s band and was employed as a theater organist and as a violinist-violist in an orchestra. He served as a director of U. S. Army Bands in 1918 and 1919. In the 1920’s and 30’s he spent several years studying in Europe. There he took lessons from Nadia Boulanger, perhaps the century’s most influential teacher of composition. In the 30’s and 40’s he lived in Hollywood and composed more than 30 scores for motion pictures.

Between 1920 and 1976 he scored all or part of more than 300 shows. In his peak season he had 22 shows running concurrently in New York. He did arrangements for Irving Berlin, Rudolf Friml, George Gershwin, Jerome Kern, Frederick Loewe, Cole Porter, Richard Rodgers, and many others. Musical media did not limit him and his works include chamber music, operas, organ sonatas, symphonies, scores for movies and television, and pieces for band.

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### Gioacchino Antonio Rossini

Born February 29, 1792 Pesaro, Italy

Died November 13, 1868 Paris, France

#### William Tell Overture

*William Tell*, an opera in four acts, is based on a drama by Schiller. It was first performed in Paris in 1829. In 1831, it was reduced to three acts. Set in 13th century Switzerland, it tells the stories of William Tell, who rallied the Swiss against the Austrians and of the love between Swiss patriot Arnold and the Austrian Mathilde. The finale of the *Overture* is taken from one of Rossini’s original works for band, *Passio Doppio*, which he wrote in 1822.

Rossini was the son of a trumpet player. He studied in Bologna and spent most of his creative life in Venice and Milan. He composed operas, religious, choral, orchestral, and band works. Several of his operas are staples of the repertoire (e.g. *The Italian in Algiers*, *The Barber of Seville*, *La Gazza Ladra*, and *William Tell*).

He composed at a terrific speed, completing 38 operas in 23 years. He suddenly and mysteriously quit writing operas at the age of 37 and spent 10 years completing his *Stabat Mater*. He ultimately settled in Paris and was the witty leader of the artistic world until his death. He was highly regarded as a cook and his dinner parties were renowned. He invented a number of recipes

## Program Notes — A Silver Anniversary Concert (continued)

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including Tournedos Rossini, a perennial favorite.

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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 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 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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Program Notes by Terri Poppell  
and Enoch Moser  
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