



The Community Band

CBOB

Of Brevard

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

**Music of the
British Isles**

June 5, 2011—3:00 PM

**Merritt Island High School
Auditorium**

Purpose and History

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. 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 Band takes seriously its responsibility to provide entertaining concerts at the highest level of quality. That commitment has brought us several invitational performances of which we are very proud. Those include: Florida Music Educators Assoc. Convention (Tampa, January 1989); American School Band Directors Assoc. National Convention (Orlando, July 1989); Florida Bandmasters Assoc. Summer Convention (Ocala, July 1993 and Ocala, July 1997); and the Assoc. 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 Our concerts include many diverse musical genres, composers, and often previously unpublished works for band.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

Board of Directors

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Chairman's Message

Today's concert theme, Music of the British Isles, could, if we let it, cover an incredible range of music genres. Think about it. Since Roman times, the peoples of the modern-day British Isles have evolved such a rich set of musical history. When someone says "Ireland" we might consider Irish stepdance (think "Riverdance"), fiddle and penny whistle tunes, folk music, and the rock music of U2. Think of Scotland and you conjure visions of bagpipes and the dance music of reels and jigs. Look to the southern part of the Isles and you might think of The Beatles or the regal music of the monarchy. In addition to this eclectic mix of musical styles, you cannot forget the military bands of Britain, for they were the archetype of the band you see on stage.

So, what do we have in store for you today? Our conductor, Mr. Marion Scott, has selected music that plays well or has been written specifically for a concert band. Certainly the military band music of Holst fits this definition, and so does the wonderfully arranged music of Percy Grainger in his folklore-inspired selections. Sorry, but there will be no U2-inspired rock tunes included today.

I encourage you to read through the program notes on the last several pages of this program. I find them educational, and even having played the music many times before in my career, I have been able to draw something new from the program notes that make the musical notes more enjoyable.

This concert also marks the final concert of our 2010-2011 season. The Band will continue to meet over the summer, reading music and preparing for our 2011-2012 season. Prospective dates and themes are listed on page 5, subject to change of course.

These future concerts would not be possible without your continued support. We as an organization have been very fortunate through these tough economic times. Yet, as Chairman, I see that it would only take a single event to force us to cut new music purchases, hold fewer rehearsals, or be unable to pay our necessary expenses.

If you like what you see and hear today, please be generous in contributing to the Band as you leave. Our pledge will be to provide future concert performances to entertain and educate you. Thank you for your continued support, and we'll see you next time.

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

Acknowledgments

Our thanks to:

- Lindsey Freeman for designing our concert flyers.
- Terri Poppell for concert program production.
- Joyce Wilden for concert publicity.
- Tom Saam for his talents as distinguished photographer for the Band.
- Personalized Computing & Mailing Services, Inc. (PCMS) of Palm Bay for donating their 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.
- Merritt Island High School auditorium staff for their expert lighting and logistical experience.
- Many individual band members who are volunteering their time and talents to the continuing successful operation of the Band.

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Concert Calendar *

*All dates, times, and venues are subject to change. Be sure you are on our e-mail or mailing list for concert updates, or visit www.CommunityBandOfBrevard.org.

The Community Band of Brevard

CONCERT IN THE STYLE OF JOHN PHILIP SOUSA

Sunday, September 18, 2011 at 3:00 PM
Merritt Island High School Auditorium — FREE concert

A HOLIDAY CONCERT

Sunday, December 4, 2011 at 3:00 PM
Merritt Island High School Auditorium — FREE concert

LaCITA CHRISTMAS ON THE GREEN (tentative)

Sunday, December 11, 2011
LaCita Country Club, Titusville — FREE concert

"SPRING CLEANING"

Sunday, March 11, 2012 at 3:00 PM
Merritt Island High School Auditorium — FREE concert

AT THE MOVIES

Sunday, June 3, 2012 at 3:00 PM
Merritt Island High School Auditorium — FREE concert

The Space Coast Swing Ensemble

Future dates to be announced.

The **Space Coast Swing Ensemble is available for hire for church, special, or community events. Call Marion Scott at 321-268-5312 for more information.

An Invitation

If you currently play, or have once played, a band instrument, you are invited to join us for summer rehearsals as we read music for upcoming concerts. We do not audition new members. We meet Wednesday evenings from 7 P.M. to 9:15 P.M. in the band room at Edgewood Jr./Sr. High on Merritt Island. Call 321-725-9191 or 321-268-5312 for more information.

🎵 2010-2011 Season—Patrons of Note 🎵

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

Please note that we accrue the names of all patrons we are aware of throughout the current concert season. When a patron's contributions reach one of the levels shown below, we list the patron in our programs.

Conductor's Circle (\$1,000+)

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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.

CBOB's Wish List—Can You Help?

Our 2010-2011 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, even partially, please contact Mike Freeman at mike@CommunityBandOfBrevard.org or call (321) 725-9191, or send your tax deductible donation to:

The Community Band of Brevard
256 Humkey St NE
Palm Bay, FL 32907-1215

Miscellaneous and Recurring Cost Items:

Equipment Transport Trailer	\$3,500	Paper	\$500
Storage Unit	\$2,450	Liability Insurance	\$1,375
Copy Machine	\$3,300	Sponsor a Concert	\$1,900
Copy Machine Maintenance	\$1,400	Sponsor a Guest Artist	\$100

Musical Equipment:

Marimba	\$10,980	Piccolo Snare Drum	\$380
Tom-toms	\$1,300	Snare Drum	\$370
King Kong Road Case	\$1,295	Temple Blocks	\$342
Music Stands (30 @ \$35.99 ea)	\$1,079	Conga Drums	\$270
20" Heavy German Cymbals	\$629	Bell Tree	\$195
18" Light Viennese Cymbals	\$609	Stand for Bongos	\$60

Music:

<i>Henry V</i> (P. Doyle)	\$225
<i>Mannin Veen</i> (H. Wood)	\$262
<i>Superman March</i> (J. Williams)	\$195
<i>Crown Imperial</i> (W. Walton)	\$120
<i>Till Men No Longer Die In War</i> (Hosay)	\$118
<i>Toccata Marziale</i> (R. V. Williams)	\$118
<i>First Suite in Eb</i> (G. Holst)	\$115
<i>Four English Dances</i> (M. Arnold)	\$110
<i>Second Suite in F</i> (G. Holst)	\$95
<i>Sea Songs</i> (R. V. Williams)	\$92
<i>Four Scottish Dances</i> (M. Arnold)	\$90
<i>Silverado</i> (B. Broughton)	\$75
<i>Homefront: Musical Memories from WWII</i> (J. Christensen)	\$75
<i>Hymn to the Fallen</i> (J. Williams)	\$70
<i>Catch Me if You Can</i> (J. Williams)	\$70
<i>The Volunteers</i> (J. P. Sousa)	\$65
<i>Symphonic Prelude</i> (M. Camphouse)	\$65
<i>Dry Your Tears Afrika</i> (J. Williams)	\$60
<i>Processional</i> (J. P. Sousa)	\$60
<i>Country Gardens</i> (P. Grainger)	\$55

Special Thanks for Wish List Item Donations

Item...	Purchased By...
"Raider's March" (J. Williams)	Jackie Haines
Timbales (percussion equipment)	Gregory and Joyce Clark

Our Conductor

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 earned his Bachelor of Science degree 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 FMEA. 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 and 1998. In 1985 he established the Brevard Community Band (now The Community Band of Brevard).

Associate Conductor

Aaron Collins, a 29-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.





Space Coast
SYMPHONY ORCHESTRA
 AARON COLLINS, conductor

"The performance was exciting, intense, and deeply moving. How many synonyms are there for fantastic? All night long, the air crackled with energy! There is a sensation in Florida! Do not miss this incredible orchestra!"

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JUNE 25, 2011 | 6:00 PM | *Biegel Performs Emerson & Anderson*
 FIRST BAPTIST CHURCH, MERRITT ISLAND

World-renowned pianist Jeffrey Biegel comes to Vero Beach to perform two unforgettable piano concertos by Leroy Anderson & Keith Emerson.

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JULY 16, 2011 | 6:00 PM | *An American Portrait*
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 Bernstein's *Candide* & Rodgers' *Victory at Sea*
 Gershwin's *Porgy & Bess* and *An American in Paris*

AUGUST 6, 2011 | 6:00 PM | *Film Music Spectacular*
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 Michael Freeman *
 Paige Klaus
 Shelby Leicht
 Donna MacDonald *
 Connie Miller
 Aymone Pointet
 Alice Reshel
 Marjorie Varuska

Oboe

Jane Francoeur †
 Michelle Pittman

Bassoon

Michael Lopez

E^bClarinet

Dana Poppell

B^bClarinet

James Deal
 Laurie Deremer
 Kyle Eckhoff
 Susan Eklund *
 Suzanne Gardner
 Megan Laughrey
 Virginia McKinney

B^bClarinet (cont.)

Terri Poppell (Concertmaster) †
 Jamie Szafran
 Marissa Wiggins
 Frances Youmans *

Bass Clarinet

Crystal Barrow
 Gay Christie *
 James Jeffers

French Horn

Charlotte Barton †
 David Ewing
 Jessica Sweeney
 Susan Tatzin
 John Wilkerson

Alto Saxophone

R. Marvin Mims
 Sara Smith
 Jeff Vickers †

Tenor Saxophone

David Douglass
 David Hutson
 David Jennings

Baritone Saxophone

Tom MacDonald

Trumpet/Cornet

David Burnett
 Elmer Dill
 Kenneth Gardner
 René Hulsker †
 Sebron Kay
 John Pergola
 Wilbur Smith
 Jerry Turner
 David Wilson *

Trombone

Gary Roland
 David Scarborough
 Ronald Youmans *
 Merle Zimmerman

Baritone/Euphonium

Howard Cmejla
 Gerald Leach †
 Elizabeth Schafer

Tuba

David Arnold
 Edgar Browning †

Percussion

A. David Jennings II
 Russell Jones *

*Charter Member—participated in the Band's premiere performance on 11/21/1985.
 †Section Leader.

Get Well Wishes

Several of our members are currently "under the weather" due to injury/illness. All of the Band's members are wishing a speedy recovery to:

- Pauline Lewis (piano)
- Suzanne Clark (percussion)
- Russell Jones (percussion)



Program

- English Folk Song SuiteRalph Vaughan Williams
- I. March — "Seventeen Come Sunday"
 - II. Intermezzo — "My Bonny Boy"
 - III. March — "Folk Songs from Somerset"
- Mock MorrisPercy Aldridge Grainger/Trans. Joseph Kreines
- The Vanished Army Kenneth J. Alford
- First Suite in Eb for Military Band Gustav Holst
- I. Chaconne
 - II. Intermezzo
 - III. March
- Children's March Percy Aldridge Grainger/Rev. Frank Erickson

Intermission (15 minutes)

- Crown Imperial: A Coronation March, 1937 William Walton
- Lincolnshire PosyPercy Aldridge Grainger
Assembled by Frederick Fennell
- I. "Lisbon" (Sailor's Song)
 - II. "Horkstow Grange" (The Miser and his Man: A local Tragedy)
 - III. "Rufford Park Poachers" (Poaching Song)
 - IV. "The Brisk Young Sailor" (who returned to wed his True Love)
 - V. "Lord Melbourne" (War Song)
 - VI. "The Lost Lady Found" (Dance Song)
- Irish Tune from County DerryPercy Aldridge Grainger
- Army of the Nile Kenneth J. Alford
- Mannin Veen: A Manx Tone PoemHaydn Wood

Program Notes — Music of the British Isles

English Folk Song Suite (Ralph Vaughan Williams)

Ralph Vaughan Williams, one of the most eminent of contemporary English composers, is known throughout the world for his splendid choral and orchestral works. Like many modern English composers, he found great inspiration in the study of folk music and in the work of early English masters such as Purcell. He made his own the modal harmonies and striking rhythms found in the traditional folk songs of Norfolk and Somerset, but formed an entirely individual style out of these elements. Vaughan Williams' interest in the wind band has nowhere found more satisfactory expression than in this suite. The score is remarkable for its originality and masterful instrumentation. The musical subjects are all traditional, and reflect the composer's lifelong studies in the field of folk music. This suite, originally written for band, has also been transcribed for orchestra. (from *Program Notes for Band by Norman E. Smith*)

Vaughan Williams received education at Charterhouse in London, Trinity College, and the Royal College of Music. Setting out to liberate English music from its German academic tradition, he collected English folk tunes and edited English church music. Along with English madrigals, these sources greatly influenced his own style in composition.

Mock Morris (Percy Aldridge Grainger)

The Morris dance is an English traditional dance that is bouyant and rhythmic with a "jog-trot" feeling. Percy Grainger produced several versions of Mock Morris for different media. This transcription is based on the string orchestra version, composed in 1910, but takes several scoring ideas from the 1950 version, which Grainger made for Leopold Stokowski. Grainger describes the composition in his preface to the string orchestra score: "No folk-music tune stuffs at all are used herein. The rhythmic cast of the piece is Morris-like, but neither the build of the tunes nor the general layout of the form keeps to the Morris dance shape."

The Vanished Army (Kenneth J. Alford)

This march, written in 1918, was dedicated to the first 100,000 men who gave their lives fighting against tyranny during WWI. One of the most expressive marches, it is both somber and stirring, serving as a reminder of the terrible price of the war. Alford often used fragments of familiar tunes in his marches; a portion of *It's a Long Way to Tipperary* may be heard at the end of the second strain. Kenneth J. Alford was a pseudonym for Frederick Joseph Ricketts (1881-1945); Alford was his mother's family name. Born the son of a coal merchant in London, he studied both piano and organ as a child and by the age of fourteen was playing cornet in the Royal Irish Regiment Band. He completed the bandmaster's course at the Royal Military School of Music at Kneller Hall in 1908. Most of his marches were composed during the next two decades while he was bandmaster of the Second Battalion Argyll and Sutherland Highlanders. Alford is best remembered for his restrained and dignified "poetic" marches. He was as famous in England for his marches as Sousa was in the United States.

Program Notes – Music of the British Isles (cont.)

First Suite in Eb for Military Band (Gustav Holst)

Holst composed his *First Suite in Eb* in 1909. Of the several exceptional works for band written by British composers, this one is considered to be the cornerstone. It is one of the few band originals that has been transcribed for symphony orchestra. It was given its first known public performance by the Royal Military School of Music Band, conducted by D. W. Jones, at Kneller Hall in 1920. The opening theme of the Chaconne is repeated incessantly by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement the principal theme is inverted for several repetitions. The Intermezzo is based on a variation of the Chaconne theme, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the movement. The two themes of the March, one dynamic and the other lyric, are also taken from the Chaconne theme. The first is played in a marcato style by the upper brasses; the second, a more flowing rendition of the theme is played by the woodwinds and lower brasses. Eventually the two are combined in a thrilling counterpoint leading to the coda. Although Holst's daughter, Imogen (a gifted musician and author), was critical of some of his compositions, she writes that "The whole suite is superbly written for military band selections.... In spite of its original approach, the Suite never breaks away from the essential traditions of the band, and the March is the sort of music that is beloved of bombardons (basses) and euphoniums".... The "inevitable meno mosso," was written "with the assurance of an experienced bandsman who knows exactly what the other players are going to enjoy." (*from Program Notes for Band by Norman E. Smith*)

Gustavus Theodore von Holst studied composition at London's Royal College of Music where he paid for his room and board by playing trombone on the pier at Blackpool or Brighton and at London theaters. He became a professional trombonist and a teacher. While at the College, Holst met fellow student Ralph Vaughan Williams. They became life-long friends who listened to each other's newest compositions while they were working on them. In 1903, Vaughan Williams developed an interest in English folksongs and started collecting them. Holst was enthralled with the songs and studied them. Those studies transformed Holst's compositional style from one which emulated those of others such as Wagner to one of his own. Among the earliest manifestations of his new style were his two suites for military band, and these two works were very influential in establishing a new genre of music for bands.

Children's March (Percy Aldridge Grainger)

Children's March was scored for band by Grainger in 1919 from a piano solo which he had composed between 1916 and 1918. The band arrangement was begun in 1918 while the composer was a member of the U.S. Coast Artillery Band and was written to take advantage of that band's instrumentation. Generally accepted as the first band composition utilizing the piano, the march features the woodwinds—especially the low reeds—during most of its seven-minute duration. From the introduction to the end, the folklike melodies make it difficult for the listener to realize that the work was original with Grainger. It was first performed by the Goldman Band on June 6, 1919, with the composer conducting and Ralph Leopold at the piano. Like many of Grainger's works, the march demonstrates both the

Program Notes – Music of the British Isles (cont.)

fierceness and the tenderness of the composer's personality. It was dedicated to "my playmate beyond the hills," believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy. In 1953, 48 years after they had first met, they saw each other for the last time in Denmark where Grainger had gone for a cancer operation to be performed by Dr. Kai Holton, Karen's brother.

Crown Imperial: A Coronation March, 1937 (William Walton)

Walton wrote this march for the 1937 coronation of King George VI. The title comes from a poem by William Dunbar which contains the line "In beauty being the crown imperial." At age 10 Walton entered the Christ Church Cathedral Choir School at Oxford. Though he knew and received advice and guidance from several highly regarded music teachers, he was essentially self-taught. He received his bachelor's degree in music at the unusually young age of 16. Walton was knighted in 1951 and subsequently lived in Italy. Among his many works are 2 symphonies, 3 concerti, 2 operas, 2 ballets, scores for several films, 2 coronation marches (the other one is *Orb and Sceptre*), an oratorio, and other choral works. Incidentally, this march was also used as the recessional hymn at the wedding of William and Catherine, the Duke and Duchess of Cambridge on April 29, 2011.

Lincolnshire Posy (Percy Aldridge Grainger)

Lincolnshire Posy, which Grainger wrote in 1937, was premiered at the American Bandmaster's Convention in Milwaukee, Wisconsin. Only three of the work's movements were performed. Grainger called this work a "bunch of musical wildflowers". It is based on folksongs he collected in 1905 and 1906 in Lincolnshire, England. Grainger attempted to capture the original flavor of the British folksongs and their singers' peculiarities of performance by using varying beat lengths and his masterful use of wind instrument scoring techniques. He acquired those techniques largely through an arrangement with Boosey, an instrument manufacturer, which lent him a different instrument each week so he could become familiar and experiment with it.

The first movement, "Lisbon Bay," is a sailor's song in a brisk 6/8 meter with plenty of lilt. The song is presented several times with changing accompaniment. The second song is entitled "Horkstow Grange," or "The Miser and His Man, a Local Tragedy." The accents shift constantly throughout as the number of quarter notes in a measure changes from four to five to three and back again. The third song, "Rufford Park Poachers," is the longest and most complex of the settings. The fourth song, "The Brisk Young Sailor," is rather simple in contrast to the previous song. The fifth song, "Lord Melbourne," begins in free time, "heavy and fierce." The conductor is instructed to vary his beat lengths as folk singers do. The sixth and last song, "The Lost Lady Found," is the most conventional setting of all. It is in straight 3/4 meter, with usual accompaniment patterns. (*from Program Notes for Band by Norman E. Smith*)

Grainger, a child prodigy, received only 3 months of public education because he refused to go to school after seeing some classmates, torturing a helpless animal. He received his earliest musical training from his mother. After formal study and several recitals in Melbourne, he studied further in Germany and London. He

Program Notes – Music of the British Isles (cont.)

toured widely and successfully as a virtuoso pianist. As a composer, he was among the first to use irregular rhythms, to use tape recorders to collect folk music, to write random music, and to experiment with electronic music.

His serious musical achievements were overshadowed by his personal idiosyncrasies. Many people thought he was insane, and they may have been right. He had enormous physical energy, but was crippled by paranoia, hallucination and self-doubt. He once canceled a recital because he considered the local townspeople too ugly. Instead of carrying a briefcase, he fastened papers, pens and other items to his body with pieces of string. In New York, he carted his manuscripts to publishers in a knapsack, spread sheets of the score on the floor and pointed out that "It's not very good." He propounded unsavory racial theories about the superiority of blue-eyed, fair-haired people. In his scores he used a nonsensical English vocabulary such as "louden lots" for "crescendo". Possessing prodigious intellect, he excelled in painting, drawing, reading, and speaking foreign languages. He had a command of more than 11 languages. For 20 years, he kept a daily log of his weight, which never varied from 145 pounds. More important than his idiosyncrasies, however, are Grainger's compositions which number over 400.

Irish Tune from County Derry (Percy Aldridge Grainger)

The tune upon which Grainger based this work was collected by Miss J. Ross of New Town, Limavaday, County Derry, Ireland, and published in The Petrie Collection of Ancient Music of Ireland in 1885. Grainger wrote *Irish Tune from County Derry* in 1909 and dedicated it to Edward Grieg. .

Army of the Nile (Kenneth J. Alford)

Alford composed this march early in 1941, soon after one of the Allies' first major victories in World War II. Alford dedicated it to the memory of Gen. Charles Gordon and his men who were besieged at Khartoum for ten months in 1885. The commander and all of his men were killed two days before a British relief expedition arrived.

Mannin Veen: A Manx Tone Poem (Haydn Wood)

Mannin Veen was one of Wood's two works written originally for band. The tone poem is based on four Manx (of the Isle of Man) folk tunes. The first, "The Good Old Way," is an old and typical air written mostly in the Dorian mode. The second tune, which introduces the lively section of the work, is a reel, "The Manx Fiddler." The third tune, "Sweet Water in the Common," relates to the old practice of summoning a jury of 24 men, three from each parish in the district where the dispute took place, to decide questions connected with watercourses and boundaries. The fourth and last tune is an old hymn, "The Harvest of the Sea," sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds. (*from Program Notes for Band by Norman E. Smith*)

Program Notes by Terri Poppell and Enoch Moser. Copyright 2011

Check Out These 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.

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.us/
Central Florida Winds	http://www.cfwind.org/
Indialantic Chamber Singers	http://www.indialanticchambersingers.org/
Melbourne Chamber Music Society	http://www.melbournechambermusicsociety.com/
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Melbourne Municipal Band	http://www.melbournemunicipalband.org/
Space Coast Flute Choir	http://scfo.org/
Space Coast Pops	http://www.spacecoastpops.com/
Space Coast Symphony Orchestra	http://www.spacecoastsymphony.org

