



# Odds & Ends

## A BIG BAND TRIBUTE

FEATURING  
MASTER MUSICIAN & JAZZ ARTIST

**DR. BILL PRINCE**

**June 9, 2013  
3:00 PM  
Merritt Island High School**

## 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 Our concerts include many diverse musical genres, composers, and often previously unpublished works for band.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 David Scarborough at (321) 338-6210 or [mike@CommunityBandOfBrevard.org](mailto:mike@CommunityBandOfBrevard.org). Also visit our Web site at <http://www.CommunityBandOfBrevard.org>.

CBOB's FL Department of Agriculture & Consumer Services Registration Number is CH35170. A copy of the official Registration and Financial information may be obtained from the Division of Consumer Services by calling toll-free (800-435-7352) within the state. Registration does not imply endorsement, approval, or recommendation by the State.

## Board of Directors

Conductor ..... Marion Scott  
 Chairman ..... David Scarborough  
 Vice Chairman ..... Fran Youmans  
 Personnel Manager ..... Aymone Pointet, Marjorie Varuska  
 Business Manager ..... Connie Miller  
 Publicity/Advertising Coordinator ..... Brad Swezey, Mike Freeman  
 Librarian ..... Paige Klaus  
 Secretary ..... Terri Poppell

## Chairman's Message

Today's concert is our final performance of the 2012-2013 season and will feature musical selections ranging from classical to the big band era. It also marks the end of the Community Band of Brevard's 28th season.

The first half of the concert will feature the Band performing pieces by Robert Russell Bennett, Eric Whitacre, Gioachino Rossini, and Jerry Dotson's big band arrangement of John Philip Sousa's *The Thunderer March*. During the second half of today's concert, you will have the pleasure of hearing Dr. Bill Prince, our featured guest soloist perform. The Band will accompany him on several of his big band arrangements, which will showcase his unique ability to perform professionally on several different instruments. If you have never heard him perform before, you will soon find out why Bill is truly a world-class musician, jazz artist, and entertainer.

Today's concert marks another season gone by and I would like to reflect on what has contributed to the success of the Band. Without question, Marion Scott has been the most important contributor to that success. Marion formed the Band in 1985 and continues today as our musical director, conductor, and main source of inspiration. The community and the Band are indeed fortunate to have Marion Scott as both a friend and director.

Our audiences have also played a major role in the Band's success. During the past 28 seasons, our audiences have grown from just family and friends in those early years, to packed houses in recent years. We enjoy making music, but what motivates us to continue is the presence and applause of an appreciative audience that lets us know we are contributing to the community.

The final key to the Band's success is our membership. Without dedicated members, such as those you see on stage, the Band would cease to exist. We are volunteer musicians from all walks of life and professions. As members, we have the opportunity to develop and improve our performing skills both as individuals and as an ensemble. This has enabled the Band to keep its commitment to provide you, our audience, with entertaining, high-quality concerts.

For the new 2013-2014 season, we have set dates and selected themes that offer great potential for some really exciting concerts. Thank you for attending today's concert and for your continued support of the Band. We look forward to sharing next season with you and hope to see you at our next concert.

David E. Scarborough  
Chairman, Board of Directors  
The Community Band of Brevard

## Concert Calendar \*

\*All dates, times, and venues subject to change. Be sure you are on our e-mail or mailing list for concert updates, or visit [www.CommunityBandOfBrevard.org](http://www.CommunityBandOfBrevard.org).

### The Community Band of Brevard

*"Broadway Through the Ages"*

Sunday, September 8, 2013 at 3:00 PM

Merritt Island High School Auditorium – FREE concert

*"A Winter Concert featuring The Nutcracker"*

Sunday, December 1, 2013 at 3:00 PM

Merritt Island High School Auditorium – FREE concert

*Christmas on the Green*

Sunday, December 8, 2013 (tentative date)

LaCita Country Club, Titusville – FREE concert

*"The Music of Exploration"*

Sunday, March 9, 2014 at 3:00 PM

Merritt Island High School Auditorium – FREE concert

*"A European Tour"*

Sunday, June 8, 2014 at 3:00 PM

Merritt Island High School Auditorium – FREE concert

### The Space Coast Swing Ensemble

Saturday, November 16, 2013 at 7:30 PM North Brevard Senior Center

The Space Coast Swing Ensemble performs music of the Big Bands of the 1930s to the 1950s. Now in its 5th year, the Ensemble gives performances at dances, theater shows, concerts, and special occasions, and is blessed with many professional musicians from Brevard, Orange, Volusia, and Seminole counties.

\*\*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.

## 🎵 2012-2013 Season—Patrons of Note 🎵

We'd like to recognize the following patrons who have made significant donations to the Band during our current 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. 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+)

Don Hendrick and Dee Negroni-Hendrick

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

Anne Orvieto and family

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

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

Donald M. Bryan  
 Frances A. Bradford  
 Gregory (Lt. Col. Ret.) and Joyce Clark  
 James and Barbara Deal  
 Anthony and Dawn Eckhoff  
 Ed and Jacqueline Harrison  
 Tom and Donna MacDonald  
 Gary and Connie Miller  
 Marjorie B. Smith  
 Bradley and Marjorie Varuska

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

Dr. Carol Cook-Koenig  
 Jean De Vries  
 George L. English  
 Joseph Ingino  
 Carol Patton  
 Ken and Terri Poppell

## Acknowledgments

Our thanks to:

- Lindsey Freeman for designing our concert flyers.
- Terri Poppell for concert program production.
- Joyce Wilden for concert publicity.
- Personalized Computing & Mailing Services, Inc. (PCMS) of Palm Bay for donating time and services to mail our publicity flyers.
- Edgewood 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.

## CBOB's Wish List—Can You Help?

Our 2012-2013 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 David Scarborough at (321) 338-6210, 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
Storage Unit	\$2,450
Copy Machine	\$3,300
Sponsor a Concert	\$2,000
Copy Machine Maintenance	\$1,400
Liability Insurance	\$1,375
Paper	\$500
Sponsor a Guest Artist	\$100

### Musical Equipment:

Marimba (portable)	\$3,000
Tom-toms	\$1,300
King Kong Road Case	\$1,295
Music Stands (30 @ \$35.99 ea)	\$1,079
20" Heavy German Cymbals	\$629
18" Light Viennese Cymbals	\$609
Piccolo Snare Drum	\$380
Snare Drum	\$370
Temple Blocks	\$342
Stand for Bongos	\$60

### Space Coast Swing Ensemble Wish List:

Gig lights for music stands (18 needed)	\$160 total
---	-------------

## 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.

## 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).

PERSONALIZED COMPUTING & MAILING SERVICES, INC.

P.O. BOX 100253

PALM BAY, FLORIDA 32910-0253

PH: (321) 676-7937 FAX: (321) 676-5737

**PAT CHADWICK**  
PRESIDENT

www.BuzzBizPR.com



Get People Talking.

321-426-5833

## Guest Artist

**Dr. Bill Prince**, a professor emeritus at the University of North Florida comes from a background rich in music. He has performed with numerous bands and orchestras including Buddy Rich, Billy Maxted, Pee Wee Hunt, the NORAD Band, the Denver, Ft. Lauderdale, Palm Beach, and Jacksonville Symphonies, and the American Wind Symphony Orchestra. He has also performed with a number of well-known big bands including Xavier Cugat, Ray Anthony, Tex Beneke, Les and Larry Elgart, Harry James, Tommy Dorsey, and Louis Bellson. He has appeared on TV shows in the United States, Canada, Japan, the Philippines, Costa Rica, Colombia, and Ecuador. Bill has performed on over 70 albums including his *The Best Kept Secret in Jazz*. He can currently be heard on Duffy Jackson's CD, *Swing! Swing! Swing!*, Buddy Rich's CDs, *Mercy Mercy* and *The Best of Buddy Rich*. In more recent years Bill has developed a cabaret show that he performs on cruise ships around the world.



One of Bill's most unique talents is his ability to perform professionally on several instruments. For example, although he played trumpet with Buddy Rich, he was first offered a chair in the saxophone section. His performing instruments include trumpet, flugelhorn, trombone, flute, clarinet, saxophone, piano, and electric bass. Bill produced his own CD, *Happy Thoughts*, on which he composed, arranged, and performed all parts.

Bill holds the Doctor of Musical Arts degree with a major in Theory and Composition from the University of Miami. He has taught at Florida Atlantic U, the U of Colorado/Denver, St. Francis Xavier U, Nova Scotia, the U of North Florida, and served as a visiting lecturer at Cape Town U and Natal U, South Africa. Music has taken him to all 50 states and 80 countries of this world.

Bill has received Undergraduate Teaching and Outstanding Teaching Awards, and student groups under his direction have twice won national Jazz Band competitions. He was also awarded first place in an IAJE Jazz Composition Contest. Bill's compositions and arrangements have been performed and recorded by professional and university jazz ensembles throughout the United States and Canada. In 2000, his *Concertino for Jazz and Legit Clarinets* was recorded by the Warsaw (Poland) National Philharmonic and is available through iTunes and Ravello Records.

## Musicians

### Flute/Piccolo

Jodi Boeddeker  
 Kathleen Colman †  
 Michael Freeman \*  
 Shelby Leicht  
 Aymone Pointet  
 Alice Reshel  
 Gabrielle Sanchez  
 Margie Varuska

### Oboe

Jane Francoeur †  
 Michelle Pittman

### E♭ Clarinet

Terri Poppell

### B♭ Clarinet

Paul Burrucker  
 James Deal  
 Ariana Knight  
 Virginia McKinney  
 Steve Murray  
 Terri Poppell  
 Jamie Szafran  
 (Concertmaster)  
 Marissa Wiggins  
 Frances Youmans \* †

### Bass Clarinet

Gay Christie \*

### French Horn

Charlotte Barton †

### Alto Saxophone

Stephen Kraus  
 Matt Poppell  
 Sara Smith  
 Jeff Vickers †

### Tenor Saxophone

Richard Croom  
 David Douglass  
 Dave Jennings  
 Kurt Sterling

### Baritone Saxophone

Tom MacDonald

### Trumpet/Cornet

Bob Comer  
 Nancy Goodier  
 René Hulsker †  
 Sebron Kay  
 Tracy Patt  
 James Paul  
 John Pergola  
 Jacob White  
 David Wilson \*

### Trombone

Roberta Clark  
 Drew Orvieto  
 Jared Prunty  
 David Scarborough †  
 Ronald Youmans \*

### Baritone/Euphonium

Thomas Hudson  
 Gerald Leach †  
 Scott Zinn

### Tuba

Ed Moran

### Percussion

Suzanne Clark  
 Russell Jones \*  
 Paige Klaus  
 Paula Taylor †  
 Barbara Ziegler

### String Bass

Al Stevens

\* Charter Member— in the Band's premiere performance on 11/21/1985.

† Section Leader

## An Invitation

Membership in The Community Band of Brevard is available to anyone who currently plays, or once played, a band instrument. We do not audition new members. You are invited to join us for rehearsals on Wednesdays at 7 P.M. in the band room at Edgewood Jr./Sr. High on Merritt Island. Call 321-338-6210 or 321-268-5312 for more information.

## Program

*\*\* As a courtesy to fellow audience members,  
 kindly silence all cell phones. \*\**

La Gazza Ladra (The Thievish Magpie) Overture . G. Rossini/Trans. Cailliet

Lux Aurumque (Light and Gold) .....Eric Whitacre

Thunderstruck .....John Philip Sousa/Arr. Jerry Dotson

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

1. Cake Walk

4. Wallflower Waltz

2. Schottische

5. Rag

3. Western One-Step

Intermission (15 minutes)

I've Heard That Song Before ..... Jule Styne & Sammy Cahn

Big Band Tribute ..... Arr. Bill Prince

Big Band Ballads..... Arr. Bill Prince

Begin the Beguine.....Cole Porter/Arr. Bill Prince

Air Mail Special ..... Charlie Christian/Arr. Bill Prince

How Long Has This Been Going On? .....George Gershwin/Arr. Bill Prince

St. Thomas .....Sonny Rollins/Arr. Bill Prince

Whoa Is Me .....Bill Prince

Saints .....Bill Prince

Encore: Sing Sing Sing ..... Benny Goodman/Arr. Bill Prince

## Program Notes

### **La Gazza Ladra (The Thievish Magpie)** (Gioachino Rossini)

*La Gazza Ladra* is an opera in two acts with libretto by Giovanni Gherardini. Its first performance was on May 31, 1817 at La Scala. The story is that of a maid servant who is sentenced to death for the theft of a silver spoon that, just in the nick of time, is found to be the work of a magpie. The opera's overture is very famous. Its use of two snare drums was an innovation in orchestration.

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 as well as 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 including *Tournedos Rossini*, a perennial favorite.

### **Lux Aurumque** (Eric Whitacre)

*Lux Aurumque* began its life as an a cappella choral work that Eric Whitacre wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned Whitacre to adapt it for symphonic winds, he rewrote the climax and included the grand "Bliss" theme from his opera "Paradise Lost." *Lux Aurumque* received its premiere at the 2005 conference of the Texas Music Educator's Association, and is dedicated with deep admiration for Whitacre's dear friend Gary Green.

An accomplished composer, conductor, and lecturer, Eric Whitacre is one of the bright stars in contemporary concert music. Regularly commissioned and published, Whitacre has received compositions awards from ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, and the American Composers Forum. In 2001 he became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the American Choral Directors Association. Commercially he has worked with such luminaries as Barbra Streisand and the late Marvin Hamlisch.

Born in 1970, Whitacre has already achieved substantial critical and popular acclaim. The American Record Guide named his first recording, *The Music of Eric Whitacre*, one of the top ten classical albums in 1997,

## Program Notes (cont.)

and the Los Angeles Times praised his music as "electric, chilling harmonies; works of unearthly beauty and imagination." His *Water Night* has become one of the most popular choral works of the last decade. *Ghost Train*, his first instrumental work written at the age of 23, is a genuine phenomenon; it has received thousands of performances in over 50 countries and has been featured on 40 different recordings. As a conductor, Mr. Whitacre has appeared with hundreds of professional and educational ensembles throughout the world. Eric received his M.M. in composition from the Julliard School of Music, where he studied composition with Pulitzer Prize winner John Corigliano.

### **Suite of Old American Dances** (Robert Russell Bennett)

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 four. 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.

## Program Notes (cont.)

### **I've Heard That Song Before** (Jule Styne & Sammy Cahn)

Dr. Prince's arrangement is a tribute to trumpeter Harry James. This was one of his more famous hits of the big band era.

*I've Heard That Song Before* is a 1942 popular song with music by Jule Styne and lyrics by Sammy Cahn. It was introduced by Martha O'Driscoll in the 1942 film "Youth on Parade." It was recorded by Harry James and his Orchestra with Helen Forrest on vocal on July 31, 1942 and became a number one hit on both the pop and R&B charts in the U.S. in early 1943.

### **Big Band Tribute** (Bill Prince)

This is a teaser for the audience in that they will be asked to name each song and the band associated with each song. Bands represented include Glenn Miller, Tommy Dorsey, Woody Herman, Duke Ellington, Count Basie, and others.

### **Big Band Ballads** (Bill Prince)

In addition to jump tunes, big bands were also known for recording a lot of fine ballads. This medley is also designed so that the audience has an opportunity to name each song plus the band that was famous for using that song.

### **Begin the Beguine** (Cole Porter)

This is a tribute to the great clarinetist Artie Shaw. Dr. Prince's arrangement faithfully follows his original version.

During the Swing Era, Benny Goodman and Artie Shaw were the clarinetists that reigned supreme, and serious fans divided themselves into factions that loved one or the other. Goodman was the peddler of popular tunes who got the crowd on their feet, while Shaw was the musician's musician who preferred to make artistic statements that people listened to.

While both left their mark on the time period, nobody felt the tension between art and entertainment like Artie Shaw. He quit playing in the mid-1950's, frustrated by the music business and weary of a scene that demanded he regurgitate his hits when he had more artistic aspirations in mind. *Begin the Beguine* says it all; it was a tune that Shaw either loathed or grew bored with, depending on whom you ask, but it also established his career and made him wealthy. The problem was that Shaw wanted to be famous, but hated everything that came with fame. *Begin the Beguine* was one of his biggest hits, one that he had to play over and over to his chagrin. And it certainly wasn't his best recording.

## Program Notes (cont.)

So why is *Begin the Beguine* one of the best records of the Swing Era? Because it is simply one of the greatest pop songs ever recorded. It's the perfectly sculpted fox trot tempo that coaxed people on the dance floor. It's also the crisp call and response between the reeds and horns and Shaw's sublime solo. In short, *Begin the Beguine* sums up all that was great about the Swing Era, all from a song that wasn't even supposed to be a big hit.

—from [www.allaboutzazz.com](http://www.allaboutzazz.com)

### **Air Mail Special** (Charlie Christian)

This piece was used extensively by the great clarinetist, Benny Goodman and was first recorded with jazz greats Lionel Hampton, Teddy Wilson, Gene Krupa and Charlie Christian. In putting the current arrangement together much is borrowed from Benny's original recording but two additional rather difficult written out choruses for the woodwinds are also included.

### **How Long Has This Been Goin On?** (George Gershwin)

Without question, George Gershwin was responsible for giving us many wonderful songs. This beautiful ballad is one of Gershwin's more obscure songs but it definitely stands on its own. The arrangement is very orchestra-like.

### **St. Thomas** (Sonny Rollins)

Sonny Rollins is credited with composing this piece though it is claimed to be an island folk song. In any event, it captures the sounds of the Caribbean islands and makes for an excellent vehicle for the flute.

### **Saints** (Bill Prince)

This is Dr. Prince's tour de force in that he will perform on several instruments. There will also be other surprises.

*When The Saints Go Marching In*, often called, *The Saints*, is an American gospel hymn written by James Milton Black and Katharine Purvis and published in 1896. *The Saints* became part of the standard traditional jazz literature when it was played by street bands at funerals in New Orleans near the beginning of the 20th century, a tradition that survives today. During the solemn procession from the church to the cemetery, the band plays *The Saints* as a slow-tempo dirge. As the crowd returns to town, its mood changes from mournful to a joyful celebration of the deceased's life, and the band plays *The Saints* with a syncopated march tempo. The jazzed-up happy version found its way into the repertoires of New Orleans dance bands, many of which doubled as street processional bands, and *When The Saints Go Marching In* became a jazz standard.



## Program Notes (cont.)

### Sing Sing Sing (Benny Goodman)

Originally composed and recorded by Louis Prima in 1935, this song has become an anthem representative of the big band era. It was soon covered by Fletcher Henderson and Benny Goodman, who was responsible for no less than three recordings of this piece, is the one who turned it into a lasting hit. Goodman's recording featured drummer Gene Krupa and trumpeter Harry James. *Sing Sing Sing* is strongly identified with the big band swing era.

Benny Goodman and his band arrived at the Paramount Theater on the morning of March 3, 1937 to find throngs of students waiting in line. Goodman had assumed that this engagement, which started at 8:30 in the morning and preceded a Claudette Colbert picture, wouldn't be that big of a deal. But when the band appeared on the slowly rising stage playing *Let's Dance*, dance they did—all 12,000 of them, spilling out into the aisles, on the bandstand, and anywhere else they could find room. Goodman took the audience through a typical set with all the hits while fans clamored for autographs and snatched up \$900 worth of candy. By the time Goodman finished with *Sing, Sing, Sing* at the end of a 43-minute set, it could be safely said that the Swing Era had begun.

*Sing, Sing, Sing* is probably the most famous tune associated with Goodman, if not the entire Swing Era. However, it was originally a tune written by Louis Prima, and did feature vocals as the title suggests. Thus when it was imported into the band, it was originally intended as a feature for singer Helen Ward. However, the talented instrumentalists in the band kept changing it in performances, adding new passages and quotes from other songs like Chu Berry's *Christopher Columbus* to the point where it bore little resemblance to the original. But the most recognizable part of the song is Gene Krupa's drumming, which exists as a motif throughout the song. Ward recalls that one night Krupa refused to stop drumming when he got to the end of the third chorus and Goodman picked up his clarinet and soloed right along with him. The tune continued to morph in this fashion until it reached a length of eight minutes and filled both sides of a 78 rpm record.

—from [www.allaboutzazz.com](http://www.allaboutzazz.com)

Program Notes by Terri Poppell. Copyright 2013

## 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	<a href="http://www.brevardchorale.org/">http://www.brevardchorale.org/</a>
Brevard Cultural Alliance	<a href="http://www.artsbrevard.org/">http://www.artsbrevard.org/</a>
Brevard Symphony Orchestra	<a href="http://www.brevardsymphony.com/">http://www.brevardsymphony.com/</a>
Brevard Symphony Youth Orchestra	<a href="http://www.bsyo.us/">http://www.bsyo.us/</a>
Central Florida Winds	<a href="http://www.cfwinds.org/">http://www.cfwinds.org/</a>
Indialantic Chamber Singers	<a href="http://www.indialanticchambersingers.org/">http://www.indialanticchambersingers.org/</a>
Melbourne Chamber Music Society	<a href="http://www.melbournechambermusicsociety.com/">http://www.melbournechambermusicsociety.com/</a>
Melbourne Community Orchestra	<a href="http://www.mcorchestra.com/">http://www.mcorchestra.com/</a>
Melbourne Municipal Band	<a href="http://www.melbournemunicipalband.org/">http://www.melbournemunicipalband.org/</a>
Space Coast Flute Choir	<a href="http://scfo.org/">http://scfo.org/</a>
Space Coast Pops	<a href="http://www.spacecoastpops.com/">http://www.spacecoastpops.com/</a>
Space Coast Symphony Orchestra	<a href="http://www.spacecoastsymphony.org">http://www.spacecoastsymphony.org</a>

Thanks for coming!  
See you next time



Proudly providing Brevard County with quality musical  
entertainment since 1985