

The Community Band



Of Brevard

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



**A
JOHN
PHILIP
SOUSA
Style Concert**

**March 17, 2013
3:00 PM**

**Merritt Island
High School**

Featuring:
**Jean Black, vocalist
Ron Youmans, soloist**

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 Our concerts include many diverse musical genres, composers, and often previously unpublished works for band.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 or 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.

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Chairman's Message

Welcome to The Community Band of Brevard's "A John Philip Sousa Style Concert." Today, the Band will recreate the type of concert that Sousa's own band would have performed over 100 years ago with his own marches, distinguished soloists, and works by composers he admired.

During his early childhood years, Sousa was found to have perfect pitch. He studied voice, violin, piano, flute, baritone horn, cornet, trombone and alto horn. From 1880-1892, Sousa conducted the US Marine Band, "The President's Own", and served five presidents. After leaving the Marine Band, he formed "The Sousa Band," which toured from 1892-1931, performing 15,623 concerts. As a Lt. Commander in the Naval Reserve during World War I, he led the US Navy Band at the Great Lakes Naval Station near Chicago, IL. Independently wealthy (his concerts had grossed an estimated \$40 million) he donated his entire Naval salary minus \$1 a year to the Sailors' and Marines' Relief Fund. Sousa composed 136 marches and is known as "The American March King." By an act of the US Congress, one of his most famous marches, "The Stars and Stripes Forever" became the official national march of the USA.

For his concerts, Sousa always chose selections from the classical masters and the contemporary composers of his day, to include overtures, novelty pieces, and classical transcriptions, as well as his own marches. The marches on the program today will be played as encores, just as Sousa would have presented them during his concerts. An Encore Girl will bring out a large encore card with the name of the march, show it to you, our audience, and then place it on an easel while the piece is performed. Many of Sousa's concerts also included performances by a soprano vocalist and an instrumental soloist. In keeping with the authentic style of a Sousa concert, Jean Black will be our featured soprano vocalist and Ron Youmans will be featured performing an instrumental solo on trombone.

Our final concert for the season will be held on Sunday, June 9, 2013. This concert will feature world-class musician Bill Prince as our guest soloist. One of Bill's unique talents is his ability to perform professionally on several instruments, including trumpet, flugelhorn, trombone, flute, clarinet, saxophone, piano, and electric bass. We are very fortunate to have him perform with us and for you. Mark your calendars, as this will be one concert you do not want to miss!

As always, your continued patronage and support allow us to provide free admission to our concerts and for that, we are most grateful. I hope you enjoy today's concert and look forward to seeing you on June 9th.

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.

The Community Band of Brevard

"Odds and Ends and Big Band Tribute"

Sunday, June 9, 2013 at 3:00 PM

Merritt Island High School Auditorium – FREE concert

The Space Coast Swing Ensemble

Sunday, May 18, 2013 at 2:00 PM

Cocoa Village Playhouse

Sunday, May 18, 2013 at 7:30 PM

North Brevard Senior Center

Sunday, 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.

Acknowledgments

Our thanks to:

- Shelby Roche for displaying the program number/title cards in the true Sousa tradition.
- 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.

♪ 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.

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HAPPY ST. PATRICK'S DAY

CBOB wishes you, our wonderful audience,

“Céad Míle Fáilte”

(A Hundred Thousand Welcomes)



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

Musical Equipment:

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

Space Coast Swing Ensemble Wish List:

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



“There is one thing that freezes a musician more than the deadliest physical cold, and that is the spiritual chill of an unresponsive audience!” —John Philip Sousa

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).

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Guest Vocalist

Ms. Jean Black, a native of Brevard County, began studying music at a young age. She grew up singing with her family for various functions at church and in the community. She graduated from Titusville High School and then attended The Florida State University where she attained a Bachelor of Fine Arts in Film with a minor in music from the School of Motion Picture, Television, and Recording Arts. Jean returned to Brevard County and is more widely known for her skill as a pianist. She plays for the Brevard Chorale at Brevard Community College as well as many of the local area schools for concerts, Music Performance Assessment festivals, and Solo and Ensemble Festivals. She works with the Titusville Playhouse, the Cocoa Village Playhouse, the Henegar Center, the Space Coast Symphony Orchestra, the Space Coast Pops, and is a featured vocal soloist with the local jazz ensemble "Swing Low."



Soloist

Mr. Ron Youmans is a native Floridian, born in Punta Gorda, FL, and graduated from Charlotte High School in 1966. From there he went to Manatee Junior College and Peabody College for Teachers in Nashville, Tennessee where he received the Bachelor of Music Education Degree in 1972. He was a band director at the Middle School and High School levels in Brevard County for 26 years before retiring. Ron is a life member of the Florida Bandmasters Association where he has served as District Chairman, Chairman of the All State Bands, All State Band Clinician, and as an active adjudicator. In addition to teaching privately, Ron works with local high school and middle school bands and is presently on staff at the Academy For The Performing Arts in Vero Beach. In addition to the Community Band Of Brevard, Ron also plays in the Festival Brass Quintet, the Brevard Brass Quartet, and CBOB's Space Coast Swing Ensemble.



Musicians

Flute/Piccolo

Jodi Boeddeker
Kathleen Colman †
Michael Freeman *
Shelby Leicht
Barton Lipofsky *
Donna MacDonald *
Aymone Pointet
Alice Reshel
Gabrielle Sanchez

Oboe

Jane Francoeur †
Michelle Pittman

E♭ Clarinet

Terri Poppell

B♭ Clarinet

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

Bass Clarinet

Gay Christie *

French Horn

Charlotte Barton †
Debbie Parisi
Agnes Racine

Alto Saxophone

Stephen Kraus
Melody Glick
Sara Smith
Jeff Vickers †

Tenor Saxophone

Richard Croom
David Douglass
Dave Jennings
Tom MacDonald

Baritone Saxophone

Corinne Hudson

Trumpet/Cornet

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

Trombone

Roberta Clark
Roger Goodman
Joel Greenblatt
Drew Orvieto
Jared Prunty
David Scarborough †
Ronald Youmans *

Baritone/Euphonium

Frederick Buoni
Maria Dominicus
Gerald Leach †
Scott Zinn

Tuba

Edgar Browning †
Thomas Hudson
Ed Moran

Percussion

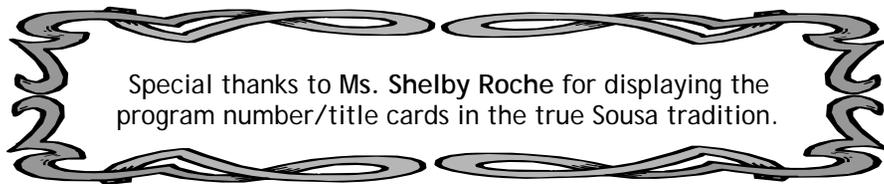
Suzanne Clark
Russell Jones *
Paige Klaus
Paula Taylor †

Piano

Jane Francoeur

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

† Section Leader.



Special thanks to Ms. Shelby Roche for displaying the program number/title cards in the true Sousa tradition.

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. ***

1. The Star-Spangled Banner F. Scott Key
2. God Bless America Irving Berlin/Arr. Andy Lussier
Vocalist: Jean Black
3. First Suite in E♭ for Military Band Gustav Holst
1. Chaconne 2. Intermezzo 3. March
4. Five Folk Songs for Soprano and Band Bernard Gilmore
1. Mrs. McGrath 2. All the Pretty Little Horses
Vocalist: Jean Black
5. Presidential Polonaise..... John Philip Sousa
6. The Syncopated Clock Leroy Anderson/Arr. Philip J. Lang

Interval (15 minutes)

7. Easter Monday on the White House Lawn..... John Philip Sousa
8. At the Ball..... Peter Tchaikovsky
Vocalist: Jean Black
9. I Dreamed a Dream... Claude-Michel Schönberg/Arr. Krogstad, Hauser
Vocalist: Jean Black
10. Trombonology..... Tommy Dorsey
Trombone Soloist: Ron Youmans
11. The Waltzing Cat Leroy Anderson
12. Capriccio Italién Peter Tchaikovsky

Encores will be selected from the following:

- | | |
|--|-------|
| The High School Cadets March | Sousa |
| The Fairest of the Fair March | Sousa |
| El Capitan..... | Sousa |
| New Mexico March | Sousa |
| Hail to the Spirit of Liberty March (1900) | Sousa |
| The Liberty Bell March | Sousa |
| Stars and Stripes Forever | Sousa |

Program Notes – Sousa Style Concert

God Bless America (Irving Berlin)

America's unofficial national anthem was composed by an immigrant who left his home in Siberia for America when he was only five years old. The original version of *God Bless America* was written by Irving Berlin (1888-1989) during the summer of 1918 at Camp Upton, located in Yaphank, Long Island, for his Ziegfeld-style revue, "Yip, Yip, Yaphank." "Make her victorious on land and foam, God Bless America..." ran the original lyric. However, Berlin decided that the solemn tone of *God Bless America* was somewhat out of keeping with the more comedic elements of the show and the song was laid aside. In the fall of 1938, as war was again threatening Europe, Berlin decided to write a "peace" song. He recalled his *God Bless America* from 20 years earlier and made some alterations to reflect the different state of the world. Singer Kate Smith introduced the revised *God Bless America* during her radio broadcast on Armistice Day, 1938. The song was an immediate sensation; the sheet music was in great demand. Berlin soon established the God Bless America Fund, dedicating the royalties to the Boy and Girl Scouts of America.

First Suite in E♭ (Gustav Holst)

Holst composed his *First Suite in E♭* 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, 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. 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. Eventually the two are combined in a thrilling counterpoint. Gustav 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. His compositions reflect many influences including Hindu mysticism, English folk music, and astrology. Holst created three of the greatest works in the band repertoire: *First Suite in E♭*, *Second Suite in F for Military Band*, and *Hammersmith, Prelude and Scherzo*.

Five Folk Songs for Soprano and Band (Bernard Gilmore)

Written in 1963 for the annual conference of the College Band Directors National Association, Gilmore's *Five Folk Songs for Soprano and Band* has enjoyed countless performances nationwide and internationally. This composition is the first major work written expressly for soprano and band. We are honored to have Ms. Jean Black singing two of the Five Folk Songs in our concert today. The first song, "Mrs. McGrath," is an Irish folk song. The song tells the story of a woman whose son enters the British Army, and returns 7 years later having lost his legs to a cannonball fighting against Napoleon in the Peninsular War (presumably the Battle of Fuentes de Onoro, fought May 3-5, 1811). The general theme of the song is one of opposition to war, the mother claiming that she would rather have her son as he was. The Irish folk song collector Colm O'Lochlainn described the

Program Notes – Sousa Style Concert (cont.)

song as "known to every true born citizen of Dublin." Although the song probably dates from 1807-1814, the earliest account of it in Ireland was in 1876. It was also popular with soldiers during the American Civil War. Along with "Johnny I Hardly Knew Ye," it is one of the most graphic of all the Irish folk songs in dealing with sickness and injuries caused by warfare. The second song, "All the Pretty Little Horses," is of unknown origin. Most commonly, the song is thought to be of African American origin. The lyrics "you shall have cake" and "you shall have all the pretty little ponies" as well as the lack of African-American diction and language suggest that the song may have originally come from another source. Many people assume the song to be from Irish or English origins upon initially hearing the melody of the lullaby. The song is written from the perspective of the mother or caretaker singing a baby to sleep. The singer is promising the child that when he or she awakes, the child "shall have all the pretty little horses."

Presidential Polonaise (John Philip Sousa)

Sousa wrote this piece in 1886. President Chester A. Arthur asked him to write something more appropriate than *Hail to the Chief* (which he had learned from Sousa was actually an old Scottish boating song) for use at official functions. Sousa's replacement consisted of two pieces, *Presidential Polonaise* and the march *Semper Fidelis* (1888). *Presidential Polonaise* was used for state affairs at the White House.

The Syncopated Clock (Leroy Anderson)

Famous for his "concert music with a pop quality", Leroy Anderson possessed not merely a skill in technique and a rich melodic gift, but also an engaging sense of humor. He was particularly successful in creating descriptive pieces that effectively borrowed sounds and rhythms of the extramusical world, such as the ticking of a clock, the clicking of a typewriter, and the ringing of sleigh bells. Anderson first studied music with his mother, who was a church organist. He earned a BA degree in music and an MA degree in foreign language at Harvard University. His musical career included positions as music instructor at Radcliffe College, band conductor at Harvard, church choir director, organist, conductor and composer-arranger. *The Syncopated Clock* was written in 1945 while Anderson was serving with the US Army and assigned to the Pentagon in Washington, D.C. as Chief of the Scandinavian Desk of Military Intelligence. Invited by Arthur Fiedler to guest-conduct the Boston Pops Orchestra, Anderson wanted to introduce a new work to Fiedler and composed a song about a clock with a syncopated rhythm. In a few hours he wrote the music, scored it for orchestra, and mailed it to Boston Symphony Hall. Then, with a 3-day pass, Anderson traveled to Boston where he conducted the premiere on May 28, 1945. *The Syncopated Clock* was the theme music for "The Late Show" on WCBS-TV for over 25 years. When neighbors in Woodbury, CT, heard that he was a composer and asked what music he'd written, Anderson, the ever-reticent Swede, would reply, "I wrote the theme of The Late Show."

Easter Monday on the White House Lawn (John Philip Sousa)

Rolling eggs on the White House lawn at Easter is a popular tradition begun by President Rutherford B. Hayes. Hayes continued a previous tradition of rolling eggs on the Capitol grounds which Congress banned in 1880. The whole thing was

Program Notes – Sousa Style Concert (cont.)

started in 1816 by Dolly Madison, wife of President James Madison, and is a fun activity in which children compete to see who can use a spoon to roll colored eggs the fastest. Sousa conducted the U.S. Marine Band at the event in 1889 when President Benjamin Harrison decided to add music to it. *Easter Monday on the White House Lawn* is the third movement from Sousa's *Tales of a Traveler Suite*. Its presence in that suite came 17 years after the original composition and is probably the result of a royal snub. Sousa wrote *Tales of a Traveler* in response to his Band's tour in 1910 and 1911. The third movement was titled *Coronation March* and Sousa planned for it to be used at the coronation of King George V of England. Much to his chagrin, however, Sousa received a terse note from Buckingham Palace informing him that rules did not permit the King to allow anyone who was not his subject to create a dedication to him. Sousa then renamed the movement *Grand Promenade at the White House*. In 1928, Sousa composed *Easter Monday on the White House Lawn* and replaced the original third movement of *Tales of a Traveler* with it. While not known for certain, it is believed that Sousa did this to put out of his mind that Royal rebuff.

At the Ball (Peter Tchaikovsky)

At The Ball (Op. 38 No. 3) is one of Tchaikovsky's most famous and popular songs. It is a wistful reflection by a young man who glimpses a beautiful woman across a crowded ballroom. He imagines being with the woman but she doesn't even notice him.

I Dreamed a Dream (Claude-Michel Schönberg)

I Dreamed a Dream is a song from the long-running smash musical *Les Misérables*, which is based on the 1862 French novel of the same name by Victor Hugo. The song is a solo during the first act sung by the anguished, dying character Fantine who has just been fired from her job at the factory and thrown into the streets, eventually descending into prostitution. She thinks back to happier days and wonders at all that has gone wrong in her life. The first English-language production of *Les Misérables* opened on the West End in London in October 1985, with the role of Fantine played by Patti LuPone. The musical made its Broadway debut in New York City in March 1987. The show, and the song, has been translated into 21 languages. The song had a resurgence in popularity in 2009 when Scottish singer Susan Boyle performed it as her audition for the British reality TV program "Britain's Got Talent." Boyle's performance was quickly added to Web sites such as YouTube, where millions of people viewed it in the first month alone. The 2012 film adaptation of *Les Misérables* featured Anne Hathaway in the role of Fantine, for which she won the Academy Award for Best Supporting Actress.

Trombonology (Tommy Dorsey)

Trombonology was sketched by Tommy Dorsey on a boat cruising up the Hudson River one afternoon with arranger Sid Cooper. Originally arranged for the Dorsey Band, this flashy piece never ceases to amaze listeners.

The Waltzing Cat (Leroy Anderson)

The Waltzing Cat is one of Leroy Anderson's fun-loving, comical pieces and even makes an appearance in a "Tom & Jerry" cartoon. The cat is enjoying a

Program Notes – Sousa Style Concert (cont.)

wonderful daydream in which everything comes his way. All is peacefully portrayed by a lilting melody and the cat's gentle meowing, until the dream is interrupted by the cat's nemeses, the dogs. The cat then scampers away and gives one final hiss to his enemies.

—from *San Jose Wind Symphony program notes*

Capriccio Italién (Peter Ilyich Tchaikovsky)

After his patroness, Nadezhda von Meck offered him a regular allowance, Tchaikovsky had the financial independence that allowed him to travel to Italy for the first time in 1878. He settled in Florence, which later became the inspiration for his string sextet *Souvenir de Florence* (1890), and where he completed his *Symphony No. 4*. In November 1879 Tchaikovsky returned to Italy, where in Rome he composed the *Capriccio Italién* in January and February of 1880. Tchaikovsky was inspired in part, at least, by his Russian predecessor, Mikhail Glinka (1804-1857); he wrote in a letter to his patroness von Meck "I want to compose something like the Spanish fantasias of Glinka." In his May 24 letter to von Meck the composer noted "I have only just finished scoring the *Italian Fantasia*... Now I shall start arranging it... for four hands". In September 1880 the piano duet arrangement by the composer appeared in print, before the full score and orchestral parts, which were first published that November. Tchaikovsky's piano arrangement of the *Capriccio Italién* has been described as "scrupulously analytical in its representation of the orchestral score, a kind of monochrome cartoon for a grand fresco." Arrangements of orchestral works for piano were often the only method that allowed many listeners, and performers for that matter, to enjoy works composed for orchestra, before the advent of music recording. The composer's brother Modest identified the opening fanfare of the *Capriccio Italién* as a trumpet call Tchaikovsky heard every day from the barracks of a cavalry troop beside his hotel in Rome, and the final tarantella is a dance known in Italy as "Cicuzza." Nicholas Rubinstein conducted the first performance of the orchestral version of *Capriccio Italién* in Moscow on December 18, 1880.

—from *amusicalfeast.com, Program Notes for April 15, 2010*

The High School Cadets March (John Philip Sousa)

Sousa's march *The High School Cadets* was dedicated to a high school drill team in what was at the time Washington D.C.'s only high school, later to become Central High School. Since Sousa had already written a march (*The National Fencibles*) for another drill team, the students asked Sousa to write them "something superior." In Sousa's estimation, he did write a better march.

Fairest of the Fair (John Philip Sousa)

One of Sousa's favorite sayings was "A horse, a dog, a gun, a girl, and music on the side. That is my idea of heaven." When all of his march titles are examined, Sousa's appreciation of the fairer sex is obvious. In this instance, the subject was a pretty girl who worked at the annual Boston Food Fair. Even though the "March King" never met the young lady, her memory inspired the title when he was preparing a new march for the 1908 Food Fair, at which the Sousa band was the main musical attraction. *The Fairest of the Fair* is commonly regarded as one of Sousa's most melodic and best-written marches.

Program Notes – Sousa Style Concert (cont.)

El Capitan (John Philip Sousa)

John Philip Sousa was the composer of 15 operettas, of which the best known is *El Capitan*. This march appears in the second act performed by a male chorus. Produced in 1896, the opera concerns a Peruvian viceroy of the 16th century who disguises himself as a notorious bandit to thicken the plot. In 1899, Sousa increased his band to more than 100 musicians for Admiral Dewey's victory parade, and this march was used to salute the returning Spanish-American War veterans.

Hail to the Spirit of Liberty (John Philip Sousa)

While on a four-month tour of Europe, its first such tour, the Sousa Band performed for the dedication of the Lafayette Monument in Paris. For that occasion, which took place on July 4, 1900, Sousa composed and provided the first public performance of *Hail to the Spirit of Liberty*. *Hail to the Spirit of Liberty* was the only march Sousa wrote in 1900. Sousa's band rarely marched, a trait shared by the Community Band of Brevard, but did so during that event.

New Mexico March (John Philip Sousa)

Sousa's unusual *New Mexico March* was composed at the request of New Mexico's governor, R.C. Dillon. The march mirrors the ethnic origins of the state, blending Spanish, Indian, and American materials. The state song *Oh Fair New Mexico* is adapted as the concluding trio.

Liberty Bell March (John Philip Sousa)

This march was composed in 1893 and within one year was published for piano solo, piano duet, orchestra, band, banjo, guitar, mandolin, and zither. The title resulted from Sousa and his manager seeing a huge painting of the Liberty Bell during a show in Chicago, and from Sousa's unashamed patriotism, which predisposed him toward any title with a nationalistic ring. As his first march published on a royalty basis, *The Liberty Bell March* netted Sousa \$40,000 in less than seven years. Late in his life he told Herbert L. Clarke that he had spent some \$15 million on band transportation and \$13 million on salaries. And yet he died a very wealthy man.

—from *Program Notes for Band* by Norman E. Smith

The Stars and Stripes Forever (John Philip Sousa)

The Stars and Stripes Forever March is the official march of the United States of America. Sousa believed that the piece was divinely inspired. It came to him as he sailed home from vacationing in Europe after learning of his manager's death. When he reached shore, he wrote "down the measures that my brain-band had been playing for me, and not a note of it has ever been changed." The original manuscript is in the Library of Congress and bears the inscription "J.P.S., Xmas, 1896", most fitting because it certainly is a wonderful Christmas gift to the American people.

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	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/
Melbourne Community Orchestra	http://www.mcorchestra.com/
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



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