

The Community Band of Brevard

Presents

A Winter Concert

Friday, December 13, 1996 at 8:00 p.m.

Fine Arts Auditorium

Brevard Community College, Cocoa

Sunday, December 15, 1996 at 3:00 p.m.

Auditorium

Merritt Island High School

Featuring

Joan Markstein, Cello

Elise Curran, Vocal Soloist

Barbara Ziegler, Vocal Soloist

The Coventry Carolers

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Charter

The Community Band of Brevard exists to educate its members, to entertain its audiences, and to serve its community. Specifically,

For members, The Community Band of Brevard will provide:

- Enjoyable and meaningful music experiences;
- Opportunities to utilize their music performing skills and broaden their music horizons;
- Opportunities to develop and improve their performing skills both as individuals and as an ensemble.

For audiences, The Community Band of Brevard will provide entertaining concerts of music performed at the highest level of quality.

For the community, The Community Band of Brevard will provide its services, schedule permitting, when requested to satisfy the needs of the entire or significant subsets of the community.

The musical director of the Community Band of Brevard is Mr. Marion Scott, Director of Bands at Brevard Community College. Mr. Scott formed the Community Band of Brevard in 1985 to provide a performance outlet for adult musicians in the area. The Band's membership, currently numbering about sixty, includes people of all ages representing many occupations.

The Community Band of Brevard takes seriously its responsibility to provide entertaining concerts at the highest level of quality. That has always been our goal, but in June, 1992 the Band's members formally committed to Philosophy, Purpose, and Vision statements which succinctly describe the operating principles governing the Band's decisions and processes and which have produced a high quality ensemble. That commitment has brought us several invitational performances of which we are very proud. Those include: Florida Music Educators Convention (Tampa, January 1989); American School Band Directors Association National Convention (Orlando, July 1989); Florida Bandmasters Association Summer Convention (Ocala, July 1993); and the Association of Concert Bands National Convention (Gainesville, April 1995).

Most of our concerts have a specific purpose upon which the entire program focuses. Our concerts have had many themes including Mozart, Sousa, Gilmore, Tchaikovsky, Black Composers, Women Composers, American Composers, Movie Music and many more. Those themes have often led us to include exceedingly difficult works, which we willingly do, and to include special guest artists which we actively seek (e.g. a dancer from the Kirov Ballet and a violin soloist were in our Tchaikovsky concert, and a nationally recognized trumpet player was in our Black Composers concert). These facts exemplify the commitments of our members and Board of Directors to our purpose which is stated above.

The Band gives several concerts throughout the year. Our concerts include many diverse musical genres, composers, and often previously unpublished works for band. Each program is planned to please a variety of musical tastes. If you wish more information about the Band, or wish to join, contact Enoch Moser at (407) 452-5725.

Concert Schedule

International Folk Music

March 2, 1997 (Sunday) at 2:00 p.m., North Brevard Senior Center, Titusville
March 7, 1997 (Friday) at 8:00 p.m., Brevard Community College, Cocoa
March 9, 1997 (Sunday) at 3:00 p.m., Merritt Island High School Auditorium

Music of the British Isles

May 16, 1997 (Friday) at 8:00 p.m., Brevard Community College, Cocoa
May 18, 1997 (Sunday) at 3:00 p.m., Merritt Island High School Auditorium

Schedule and thematic information is subject to change. Call 452-5725 or 725-9191 to confirm details.

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

Chairman's Message

I enjoy a lot of things associated with being in and managing this community band. It's a great organization with a lot of great people, and we do a lot of fun things. But one of the things I have enjoyed most is learning about music. I am continually amazed at not just the things I don't know, but the things I don't know I don't know. Researching for this concert's program notes led me to discover one of those areas that I didn't know I didn't know, and I would like to share it with you.

In today's concert you will hear Curnow's Rhapsody on American Shaped Note Melodies. The four hymns on which this work is based are but the tip of the iceberg of a long and rich tradition. That tradition is believed to have begun in the 11th century when Guido d'Arezzo developed a system of syllables to teach students scales and intervals. The singing of syllables is called solmization, or solfege. His system used six syllables (ut, re, mi, fa, sol, la) to represent the notes of the scale. During the Elizabethan period, English musicians simplified the system to four syllables (fa, sol, la, mi), and that was the system the British colonists brought to America.

In England, in 1562, John Windet printed the Sternhold & Hopkins Psalter containing 46 songs and their melodies. In 1594, he published an edition that annotated each note with the initials of the solfege syllables (6 note system) "so that with a very little diligence thou mayest more easilie by viewing of these letters, come to the knowledge of perfect solfeying...", as quoted from the forward to the edition.

A century later, in Boston in 1698, the ninth edition of the Bay Psalme Book was published. This was probably the first music printed in the New World and had 13 tunes with syllables from the 4 note system printed beneath the staff. American creativity tinkered continuously with the notation system during the 18th and 19th centuries and, in 1801, William Smith and William Little published their Easy Instructor. In this book, Smith and Little used "patent notes" and their book was the first to use shaped noteheads. Their shapes for notes in the four syllable system are still in use today.

Following the publication of Easy Instructor came a period of evolution to the more sophisticated seven note system (do, re, mi, fa, so, la, ti). A variety of shapes for these notes were developed, but the standard became those created by Jesse Aiken.

The combination of the solfege singing system and the shaped note printing system fostered the popularity and wide spread of social singing events in America. However, the "Better Music Movement" led by Lowell Mason in the early nineteenth century pushed for the removal of this "crude and lewd" music. Mason's movement was successful except in the rural South (regions of Tennessee, Georgia, Alabama, Mississippi and Texas). In these areas there developed a tradition of "singing conventions" where people gathered and sang for hours and days at a time using their solfege singing and shaped note reading skills. No instruments were used; the music was produced solely by voices singing the notes. These conventions were scheduled between the planting and harvesting seasons and were major social occasions with potluck "dinner on the grounds." The shaped notes and the skill of the singers allowed them to sing on sight new songs they had never heard before. New songs were sung first by vocalizing the fasola syllables to learn the melody, and then with the song's text. The tradition of shaped note singing is kept alive today by people like Hugh McGraw who directs the Sacred Harp Publishing Company. While most shaped note books are out of print, a few remain as the heart of a large and vigorous tradition. One of the better known is the Sacred Harp. This shaped note hymnal uses the four note system and was first published in 1844. It has been published continually since, and each new edition adds new songs. Facing this page is [Pisgah](#), a hymn from Sacred Harp, and one of the hymns in Rhapsody on American Shaped Note Melodies. Sacred Harp singing is currently enjoying a rediscovery and Sacred Harp Singing Conventions are springing up throughout the country.

Today's concert includes an eclectic pallet of music. We are fortunate, and grateful, to have some of Brevard's most talented musicians join us in presenting it to you. We hope you enjoy our concert and we wish you a happy and healthy holiday season.

Enoch Moser

Biography: Marion A. Scott

Marion A. Scott, a native of South Carolina, has taught in Brevard County, Florida schools for 37 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 currently Director of Bands at Brevard Community College, Cocoa Campus.

Mr. Scott has earned the degrees of Bachelor of Science in Music Education from the University of Georgia, and Master of Music in Performance from the University of South Florida.



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

Mr. Scott has served as an adjudicator for concert, solo, ensemble, and stage band contests throughout Florida. He has served as Conductor/Clinician for various music festivals throughout Florida, such as All State Reading Bands in 1977 and 1978, All State Junior High Concert Band in 1980, Brevard All County Junior High School Band in 1982, Hillsborough All County High School Band in 1986, and the Brevard All County High School Band in 1988. In 1985 he established the Brevard Community Band (currently known as the Community Band of Brevard).

Biography: Larry Gareau

Laurent (Larry) Gareau is a graduate of Montclair College in New Jersey with a B.A. in Music Education. He received a Masters Degree in Conducting from Columbia University. Larry has been a lifetime career music educator and professional musician in the northern New Jersey area. He studied trombone with Mr. Allen Ostrander, formerly with the New York Philharmonic Orchestra, who inspired him in serious musical performance. Mr. Gareau has guest conducted various civic and honors groups and his high school marching band was once undefeated in six consecutive years of competition.

During his thirty seven year teaching tenure, Larry has been a member of N.E.A., M.E.N.C, N.B.A., N.J.M.E.A., and Local 248 of the A.F.M. He recently retired and moved to Merritt Island with his wife, Joanne. They have three children and one grandchild

Biography: Barbara Ziegler

Ms. Barbara Ziegler, a native of Brevard County, has an A.A. from Brevard Community College and graduated Magna cum laude from Florida State University with a B.M. Ed. She is a student of Evelyn Klepinger.

She has extensive experience as a soloist throughout the state of Florida in works such as Saint-Saëns' *Christmas Oratorio*, Haydn's *Creation*, Handel's *Messiah*, the *Magnificent* by both C.P.E. Bach and V. Vaughn Williams, as well as Vivaldi's *Gloria*. Barbara was featured soloist in two European tours which covered Scandinavia, and eastern and western Europe. She is well known for recital and variety show appearances as well as writing, coordinating and narrating/singing in Madrigal Dinners and period fashion shows.



Ms. Ziegler has directed choirs from elementary school age through adult, and served as a church choir director. She has also taught voice, piano and bassoon privately. Theatrically she has been awarded best actress for Marion in *Music Man*, and also played Dorothy Brock in *42nd Street*, Laurey in *Oklahoma*, Fanny in *Good Land*, Cinnamon in *Saloon Keeper's Daughter*, Crane in *Exit the Body*, and the Cousin in *Madame Butterfly*. To the above she is adding various radio/television commercials and movie appearances.

Biography: Elise Curran

Elise Curran is a coloratura soprano who resides in Orlando, Florida. She was a member of the Central Florida Lyric Opera's Resident Artist Training Program and has performed numerous roles in both the company's mainstage and sidestage productions. As a member of CFLO, she has sung the roles of Rosina in *The Barber of Seville* and Queen of the Night in *The Magic Flute*. She has also portrayed several Gilbert and Sullivan heroines, including Mabel in the *Pirates of Penzance* at Surfside Theater in Cocoa Beach and Josephine in *H. M. S. Pinafore* at the Osceola Theater in Kissimmee.

In October 1994, Miss Curran received critical acclaim for her appearance with the Treasure Coast Opera in a special gala concert of scenes from *Il Barbiere di*

Siviglia, Lucia di Lammermoor, Rigoletto, and Naughty Marietta: "Elise Curran is an ebullient coloratura soprano who sparkles in everything she sings. Equally at home with the technical demands of Rossini and Donizetti, she was at her effervescent best in Victor Herbert's *Italian Street Song*."

----Vero *Beach Tribune*.

Her competition credits include winning the Orlando Celebrity Concert Association's Louis Roney Scholarship Competition for 4 years and the International

Bel Canto Competition.

Miss Curran is also a talented professional clarinetist who maintains a private woodwind teaching studio in Seminole County. She is active as an adjudicator and clinician, and currently serves as the clarinet teacher at Brevard Community College in Cocoa.

Biography: Joan Markstein

A native of Chicago, Cellist Joan Markstein started her musical studies at age four with her parents, pianists Harry and Thalia Davidson. Cello studies followed soon after under the tutelage of Chicago Symphony cellist Don Moline.

A graduate of the University of Cincinnati College Conservatory of Music, holding Bachelor and Master of Music degrees, Joan's principal teachers included cellists Lee Fiser, Lynn Harrell, and Peter Wiley.

A former Principal Cellist with the Thunder Bay Symphony in Ontario, Canada, Joan has also served as cello instructor at Lakehead University, Canada, and at the University of Central Florida.

Currently, in addition to her duties with the Brevard Symphony Orchestra, Joan teaches string instruments at eight of the Brevard County School System's Merritt Island schools, instructs cello at Brevard Community College, Cocoa, and is also Principal Cellist of the Atlantic Classical Orchestra of Stuart, Florida.

Coventry Carolers

We, the Coventry Carolers, formed our a cappella ensemble in 1988 to spread the true spirit of Christmas by sharing our songs with the community. Since then we have become known for our repertoire of traditional carols, specialty programs, original verses and elaborate costumes. We are proud to say that in the past eight years our performances

have spanned concert halls, nursing homes, charity fund-raisers, black-tie galas, private parties, outdoor concerts and local television shows.



We are held together by our love of music and genuine caring for each other. We are always on the go, having performed our Christmas program up to twenty times in a single season! (in addition to our jobs, families and other community activities) We are truly blessed to be a part of the Community Band concert for the sixth year and are thrilled to fulfill our mission as we sing for you once more. A Blessed Holiday to All!

Wendy Woodcock (soprano)
Kathy Milon(soprano)
Ginger Clark (alto)
Sally Henderson (alto)
Laverne Frost (alto)
Bob Maltby (tenor)
Adele Winter (tenor)
Dick Spalding (bass)
Chuck Frost (bass)
Jim Grossmann (bass)

Brass Choir

Conductor: Gregory Scott, College Student

French Horn: Charlotte Barton, Engineer (Retired); Anne Beyette, Homemaker; Amanda Merritt, High School Student; Rebecca Pasqua, Semiconductor Technologist; Robert Walters, U. S. Air Force (Retired).

Trumpet: Steven Davis, Electronics Engineer; Meredith Dibler, College Student; Brian Furlong, Meat Cutter; David Wilson, KSC Groundskeeper.

Trombone: Laurent Gareau, Music Educator (Retired); Sebron Kay, Dentist; Jessica Merritt, Student; Robert Thomas, High School Student; Merle Zimmerman, Aerospace Management (Retired).

Baritone/Euphonium: David Balcerzak, High School Student; Gerald Leach, Engineer.

Tuba: Mario Camomilli, Electronic Engineer (Retired); Edward Moran, Engineering Specialist.

Percussion: Tracy Hogeland, Massage Therapist; Debera McKinney, Linguist.

Woodwind Ensemble

Flute/Piccolo: Nicole Stabile, Musician.

Oboe: Jean Allan, Designer.

Clarinet: Gay Whitley, Catering Sales/Office Manager.

Bassoon: Rick Kissenger, Musician.

French Horn: Robert Walters, U. S. Air Force (Retired). (Quintet only)

Band Personnel

Flute/Piccolo: *Michael Freeman, Lead Engineer; *Barton Lipofsky, Physics Professor; *Barbara O'Donnell, Business Owner; *Donna Scarborough, Contracts Manager; *Ruth Schott, Restaurant Manager; Nicole Stabile, Musician.

Oboe: *Jean Allan, Designer; Victoria Cabrera, Massage Therapist; Laura Earle, Veterinarian; Jane Francoeur, Homemaker.

Bassoon: *Trisha Teets, Bartender.

Clarinet: Judy Cook, V. P., Insurance Agency; Elise Curran, Musician/Music Educator; Laurie Deremer, Educator (Retired); *Susan Eklund, Educator; Dorothy Hibbard, Music Educator; Wendy King, College Student; Rick Kissenger, Musician; Luke Matthew, Music Educator (Retired); *Enoch Moser, Engineer; David Tweed (Retired); *Gay Whitley, Catering Sales/Office Manager.

E Flat Clarinet: Rick Kissenger, Musician.

Bass Clarinet: Jessica Armitage, Homemaker.

French Horn: Charlotte Barton, Engineer (Retired); Anne Beyette, Homemaker; Amanda Merritt, High School Student; *Seth Miller, (Retired); Rebecca Pasqua, Semiconductor Technologist; Robert Walters, U. S. Air Force (Retired).

Alto Saxophone: Christopher Brown, High School Student; Jeffrey Vickers, Electrical Engineer.

Tenor Saxophone: William Casey, U. S. Army (Retired); *Philip Miller, Electrician (Retired).

Trumpet/Cornet: Scott Apelgren, Business Owner; Barbara Bottomley, Homemaker; Glen Bottomley, Music Educator; Steven Davis, Electronics Engineer; Meredith Dibler, College Student; Brian Furlong, Meat Cutter; Bryan Hopkins, High School Student; Gregory Scott, College Student; *David Wilson, KSC Groundskeeper.

Trombone: Laurent Gareau, Music Educator (Retired); William Imre, Engineer; Sebron Kay, Dentist; Jessica Merritt, Student; Paul Paulick, Engineer; Robert Thomas, High School Student; Richard Wood, V. P., Consulting/Engineering Co; Merle Zimmerman, Aerospace Management (Retired).

Baritone/Euphonium: David Balcerzak, College Student; Howard Cmejla, V. P., Pharmaceutical Co. (Retired);

Gerald Leach, Engineer.

Tuba: *Mario Camomilli, Electronic Engineer (Retired); Edward Moran, Engineering Specialist; Edward L. Peterman, Computer Analyst.

String Bass: Daniel Heiney, College Student.

Piano: Jane Francoeur, Homemaker.

Percussion: Joe Cabrera II, College Student; *James Casey, Publishing (Retired); Carole Hellums, Cosmetic Co. Representative; Tracy Hogeland, Massage Therapist; *Russell Jones, Aerospace Technician; Debera McKinney, Linguist; Phyllis Robbins, Law Enforcement (Retired).

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

Concert Program

Westminster Carol

Arranged by James Hosay

Toccatà

Girolamo Frescobaldi

Arranged by Earl Slocum

The Swan (from *Carnival of the Animals*)

Camille Saint-Saëns

Joan Markstein, Cello; Jane Francoeur, Piano

Allegro Appassionato, Op. 43

Camille Saint-Saëns

Arranged by Marion Scott

Joan Markstein, Cello

Rhapsody on American Shaped Note Melodies

James Curnow

Ernani! Involami

Giuseppe Verdi

Arranged by Barrow

Elise Curran, Soprano

Alleluja, from *Exultate, jubilate* K.165

W.A.Mozart

Elise Curran, Soprano

Pie Jesu

Andrew Lloyd Webber

Arranged by Anne McGinty

Vocal duet: Elise Curran, Barbara Ziegler

Slavonic Folk Suite

Alfred Reed

a. Children's Carol; b. Cathedral Chorus

Intermission (10 minutes)

Sonata, from *Sonate et Canzoni, Libro sesto* .
Giovanni Battista Buonamente
Brass Choir

Lieutenant Kijé
Sergei Prokofiev
a. Kijé's Wedding; b. Troika
Brass Choir

Allegro Con Brio
Joseph Hayden
Arranged by Louis A. Hahn
Woodwind Quintet

Country Dance No. 1 Ludwig van Beethoven
Arranged by John de Bueris
Woodwind Quartet

A Christmas Festival
Leroy Anderson
Conducted by Larry Gareau

Gesú Bambino
Pietro Yon
Arranged by Charles Sayre

Coventry Variant
Greg Sanders

Cantique de Noel (O, Holy Night)
Adolphe Charles Adam
Barbara Ziegler, soprano

White Christmas
Irving Berlin
Arranged by John Moss
Barbara Ziegler, soprano

Praetorius Variations
James Curnow

Program Notes

James L. Hosay

Birth details not available

Westminster Carol (Angels We Have Heard on High)

Westminster Carol is a 1996 adaptation for band of the traditional French carol *Angels We Have Heard on High*. The carol originated in the Lorraine and Languedoc regions of France where it was passed from generation to generation. It was first published in 1855 in *A New Collection of Carols*.

James Hosay was born in Nashville, but has lived most of his life in Virginia. At the age of 13, he was writing arrangements for his school band in Norfolk, and at 15 he wrote his first original composition. After high school he attended the U.S. Armed Forces School of Music. After graduation, he served as a music copyist for the U.S. Army Band. In 1991, through stiff competition, he won his current position of Arranger/Composer for the U.S. Army Band (Pershing's Own) in Washington, D.C.

Girolamo Frescobaldi

Born mid-September, 1583 Ferra, Italy
Died March 1, 1643 Rome, Italy

Toccatà

A toccata is a composition, usually for the organ or another keyboard instrument, written, or improvised, in free style with full chords and elaborate runs intended to show the skill of the performer. The toccata form was originated by the Italian composer Andrea Gabrieli, who died about the time Frescobaldi was born. Gabrieli's nephew, Giovanni Gabrieli, taught Praetorius, another composer included in this concert. Frescobaldi's *Toccatà* consists of three sections - slow, fast, and slow. The middle section features the French horns in a tuneful fanfare motive.

Frescobaldi was the most influential keyboard composer of the first half of the 17th century, and was known to his Baroque contemporaries as "the miracle of his epoch". By the age of 14, he was the organist at the Accademi della Morte in Ferrara. For most of his career, he was the organist at St. Peter's in Rome. He was very influential in developing the early Baroque musical style, particularly the fugal technique. His imaginative improvisatory style represents the high point of Italian keyboard music.

Camille Saint-Saëns

Born October 9, 1835 Paris
Died December 16, 1921 Algiers

The Swan, from Carnival of the Animals

Carnival of the Animals, written in 1886, is a work in 14 movements for two pianos and orchestra. Each movement depicts an animal which in most cases is represented by a particular instrument in the orchestra. *The Swan* features the cello. During his lifetime, Saint-Saëns did not permit a public performance of *Carnival of the Animals*.

Allegro Appassionato

Saint-Saëns composed two works with the title *Allegro Appassionato*. In today's concert you will hear his Opus 43, the one he wrote in 1875 for bass, cello, piano and orchestra.

Saint-Saëns had a very long career, giving his first concert before he was five, and his last when he was eighty-six. He was only five when he composed his first piece. He studied at the Paris Conservatoire where he was a pupil of Gounod. In addition to composing, he was an accomplished pianist and organist. He was a prolific composer and was the first Frenchman to make use of the form of the tone poem. He wrote several books of music criticism and a number of plays.

James Curnow

Born April 17, 1943 Port Huron, Michigan

Rhapsody on American Shaped Note Melodies

In this arrangement, which was commissioned by the Band Directors of Kershaw County South Carolina, Curnow captures the memorable melodies and rhythms of the following hymns: *Pisgah*, *Avon (Penitents Prayer)*, *Bozrah*, and *Consolation*.

In America, shaped-note singing, also called "fasola", became widespread in the early 1800's. Fasola was a method of sight singing in which pitches were represented by the shapes of the notes, and it survives today particularly in the rural South.

Praetorius Variations

Praetorius Variations is a new work (1996) for band that provides three expansive variations of the traditional German carol *Lo, How a Rose E'er Blooming* (also known in English as *The Noble Stem of Jesse*). After an introductory fanfare and prelude come an energetic scherzo, a very intense yet introspective intermezzo, and a driving rondo that concludes the piece with the only complete statement of the main theme.

This beautiful carol comes from Germany's Rhineland region and was first printed in 1599. The version we are familiar with, and the one on which *Praetorius Variations* is based, was written by Michael Praetorius (see *Michael Praetorius* elsewhere in these notes) and included in his 1609 publication *Musiae Sionae*, a collection of more than five hundred hymns and carols. The words are based on the prophecy of Isaiah 11:1 - "And there shall come forth a rod out of the stem of Jesse, and a Branch shall grow out of his roots." Dr. Theodore Baker, an American musicologist, provided the best known translation to English of the text of this carol.

Curnow resides in Stone Mountain, Georgia. He studied at Wayne State and Michigan State Universities. He studied euphonium with Leonard Falcone, and conducting with Harry Begian. He has taught in all areas of instrumental music in public schools and colleges. He is one of the world's most prolific writers for concert and brass bands. His music is performed all over the world, and has brought him many awards. Most recently, he won the "Grand Prize" in the 1994 "Coup de Vents" International Composition Competition (LeHavre, France) for his composition, *Lochinvar*.

Giuseppe Verdi

Born October 10, 1813 Le Roncole, Italy

Died January 27, 1901 Milan, Italy

Ernani! Involami, from Ernani

Ernani was Verdi's fifth opera. His previous operas had established his reputation in Italy as one of the country's foremost opera composers. *Ernani*, with its sheer emotional power, spread his fame across the Alps. It was first performed on March 9, 1844 in Venice.

Based on Victor Hugo's *Hernani* and set in 16th-century Spain, the opera is the story of love between the lovely Elvira and Ernani, the hero whom she truly loves, and other men who also love her. In this complex story of passion and revenge, Elvira sings *Ernani! Involami* (Ernani! Fly with me), the opera's most famous aria, as she sits alone in her room.

The power of *Ernani! Involami* and a few of the opera's other arias and orchestral pieces kept *Ernani* in the standard repertoire for over a century. The work is still often performed in Italy, and occasionally also in other lands.

Verdi's parents were of peasant stock. While Verdi showed prodigious talent at an early age, his greatest works were produced late in his life. Though he wrote operas in his early years, operas which gained him wide recognition, they are rarely performed today. *Rigoletto* (1851) marked the beginning of his march to greatness which he achieved with

such masterpieces as *Aida*, *La Traviata*, *Otello*, and *Falstaff*. The latter two works were created after the age of seventy. During his lifetime Verdi became a highly revered figure in his native country. During his funeral, great masses of people lined the streets of Milan to watch the procession and express their grief. A massed choir, accompanied by the La Scala orchestra directed by the young Arturo Toscani, sang *Va Pensiero*, "The Slaves' Chorus", from Verdi's opera *Nabucco*. Today Verdi's name is synonymous with Italian opera.

Wolfgang Amadeus Mozart

Born January 27, 1756 Salzburg

Died December 5, 1791 Vienna

Allelujah, from Exultate, jubilate

Exultate, jubilate, K. 165, a short sacred work, is Mozart's best known sacred piece of his early years. He composed this motet in 1773, at the age of 17, for soprano, 2 oboes, 2 horns, strings and organ. This miniature vocal concerto has three movements the last of which is the brilliant *Allelujah*.

Mozart is considered to be among the greatest and most prolific composers in history. His parents, Leopold Mozart and Anna Maria Pertl, had seven children but only Wolfgang and his sister Anna Maria ("Nannerl") survived. Leopold was a talented and accomplished composer and violinist who would still be remembered by musicologists even if his son's existence were not his main claim to fame.

When Wolfgang was three years old, his incredible talent was recognized by Leopold. A child prodigy must have been an enormous financial asset to a hard-pressed family, and Leopold squeezed the utmost commercial advantage out of his son's genius while he was still a child and thus a phenomenon. By the age of 15, Wolfgang had been on the road nine years. Some say that young Mozart was unfairly exploited by his father, but we know from his letters that young Mozart enjoyed his hectic, exciting childhood and his travels to foreign countries, and also that, although music was his entire life, he was a high-spirited and amiable child. He received his entire education, in music and in the humanities, from his father. His letters also reveal a total dedication to and respect for his father, as well as much love and affection for all of his family members.

In 1791, Mozart's health deteriorated. On November 20, Wolfgang took to his bed and during the following two weeks suffered from very high fever and severe headaches. His hands and feet became swollen and he underwent severe bouts of sickness. He grew weaker each day until he no longer had the energy or the concentration to work on the *Requiem*, his last piece which was finished by a student in strict accordance with Mozart's instructions. Then, early in the morning on Monday, December 5, 1791, Wolfgang died. There has been much speculation about the cause of Mozart's death, including suspicion that he was poisoned by a jealous contemporary composer- Antonio Salieri. Even though Mozart himself sometimes claimed that Salieri was poisoning him, and Salieri, when near his own death and delirious, claimed he had poisoned Mozart, historians generally refute that, and attribute his death to rheumatic fever or a uremic coma following a lengthy kidney disease. His funeral, though not a pauper's, was the cheapest available and he was interred in a "common" grave. Common graves at that time in Vienna were about seven and a half feet deep, and coffins, when they were used, were buried in three layers. The graves were not marked, and to this day the location of Mozart's is not known.

Andrew Lloyd Webber

Born 1948, London

Pie Jesu, from Requiem

Andrew Lloyd Webber is renowned as the composer of such blockbuster hits as *Cats*, *Evita*, *Starlight Express*, and *Phantom of the Opera*. That he wrote a *Requiem*, from which comes *Pie Jesu*, may come as a surprise to many. However, *Requiem* merely marks a return to the surroundings in which he grew up. He went to school at Westminster, just across the road from London's Houses of Parliament. The school was closely linked to Westminster Abbey, and attendance at certain church services was obligatory for Westminster pupils. Lloyd Webber absorbed the influence of the Abbey, and incorporated it into the

Requiem, which he considers to be his most personal composition. *Pie Jesu* is a prayer for Jesus to grant eternal rest to those departed from the earth.

As a boy, Andrew studied piano, violin, and French horn. He attended Westminster School, Magdalen College, and the Royal College of Music. He had an early fascination with the musical theater. Most of his music has been composed for the theater and is the result of collaboration with several well known authors. His timeless scores of such blockbuster hits as *Cats*, *Evita*, *Starlight Express*, *Phantom of the Opera*, and *Jesus Christ Superstar* have captivated audiences worldwide and have made him one of the most dominant forces in contemporary musical theater.

Alfred Reed

Born 1921 Manhattan, New York

Slavonic Folk Suite

Slavonic Folk Suite is drawn from Reed's *Russian Christmas Music*, a much larger symphonic work. These works are based on the liturgical music of the Eastern Orthodox Church and provide an impression of old Russia during the Christmas season.

Alfred Reed, a Florida resident, is one of the most celebrated, prolific, and frequently-performed band composers of the 20th century. His works, over 200 of which have been published, have been on contest required performance lists for well over 20 years. He succeeded Frederick Fennell as conductor of the Miami University Wind Ensemble and has lived in the Miami area since 1960. In 1966, he joined the faculty of the School of Music at the University of Miami where he held a joint appointment in the Theory-Composition and Music Education departments and developed the unique music merchandising degree program at the institution.

Giovanni Battista Buonamente

Born Late 16th century Mantua, Italy

Died August 29, 1642 Assisi, Italy

Sonata, from Sonate et Canzoni, Libro sesto

Buonamente wrote and published at least seven sets of sonatas, four of which are extant. The Sonata you will hear today is the next to last of 23 works in the extant set published in 1636. This sonata is one of the liveliest and most colorful of all Early Baroque sonatas. It was scored for two violins or cornetts and four trombones or viole da braccio, but undoubtedly was expected to be performed by other instruments as well, such as bassoons on the lower parts. Around 1600, Italian music transitioned from Renaissance to Baroque. Buonamente's works, including this one, have traits of both eras.

Buonamente was an Early Baroque composer about whom very little is known. The sparse information from title pages, dedications and prefaces to his publications suggest that he served the court of Mantua until 1622 when he moved to Vienna. In 1636 he evidently lived in Assisi because he referred to himself as "Maestro di cappella del Sacro Conuento di S. Francesco d' Assisi."

Sergei Prokofiev

Born April 23, 1891 Sontsovka, Russia

Died March 5, 1953 Moscow, Russia

Lieutenant Kijé

Among Prokofiev's works for the dramatic media such as opera, ballet, and films are his most brilliant and creative achievements. His music for the 1933 Soviet film, *Lieutenant Kijé*, is one of those. His music for

the satirical comedy was very spirited, and in 1934 he reworked it into a suite of the same name. Today, a Brass Choir comprised of members of the Band will play two movements from that suite.

Sergei Sergeyevich Prokofiev attended the St. Petersburg Conservatory where he studied with such greats as Nicolai Rimsky-Korsakov, Reinhold Glière and Anatol Liadov. In 1918 he left his homeland to live in Europe and perform throughout the world. He returned to Russia in 1934. He was one of Russia's outstanding twentieth century composers and achieved both popularity with the public and acclaim and admiration from professional musicians. Politically, however, he was sometimes on shaky ground. For example, in 1948 he was officially denounced for "excessive formalism" and "cacophonous harmony."

Among his works are symphonies, works for band, concertos, piano sonatas, chamber music, and music for operas, ballet, and films.

Leroy Anderson

Born June 29, 1908, Cambridge, Massachusetts

Died May 18, 1975, Woodbury, Connecticut

A Christmas Festival

In *A Christmas Festival*, Anderson includes the following familiar carols: *Joy to the World*, *Deck the Halls*, *Good King Wenceslas*, *God Rest Ye Merry Gentlemen*, *Hark! The Herald Angels Sing*, *The First Nowell*, *Silent Night*, *Jingle Bells*, and *O Come, All Ye Faithful*.

Leroy Anderson was an American composer, arranger and conductor. His first attempt at composition was a string quartet which he wrote at the age of twelve. He studied piano at the New England Conservatory of Music and composition at Harvard with Walter Piston and Walter Raymond Spalding. After graduating from Harvard, he served on the faculty of Radcliffe College and directed the Harvard University Band, for which he made many transcriptions and arrangements. In 1935, he became the permanent orchestrator for the Boston Pops Orchestra under Arthur Fiedler. As a composer, he specialized in light music for the standard orchestra, work which brought him renown in art- and popular-music circles. His works achieve their appeal through infectious melodies, popular dance rhythms, and novel orchestral effects that often relate to the titles (for example, *The Syncopated Clock* and *The Typewriter*). He was particularly successful in creating descriptive program notes. He was fluent in eleven languages, especially those of Scandinavia.

Pietro Alessandro Yon

Born August 8, 1886 Settimo Vittone, Italy

Died November 22, 1943 Huntington, New York

Gesú Bambino

Description not available

Yon served as organist at St. Peter's Cathedral in Rome from 1905 to 1907. Then he moved to the U.S. and became the organist at St. Francis Xavier's and St. Patrick's Cathedrals in New York City. He was a highly regarded teacher and wrote numerous pieces for organ. His *Gesú Bambino* is his most popular work.

Greg Sanders

Born 1957

Coventry Variant

This new work (1996) by Greg Sanders was commissioned by the Hofstra University Wind Ensemble.

Sanders' composition is an imaginative and rhythmically driving setting of the traditional *Coventry Carol*. From the beginning fanfare, the work celebrates the carol's message of hope and the triumph of good over evil.

Coventry Carol is a lullaby that comes to us from the world of fifteenth century English theater. In those days various guilds (comparable to today's unions or workingman's associations) would perform "mystery plays" that re-enacted Christmas scenes from the Bible. They were written in English, instead of Latin, and instead of being done in churches, were performed publicly on bi-leveled "Pageant Wagons". The lower level served as a curtained dressing chamber. This was a sort of street theater in which the topic matter of the play (for example, the building of the ark) would relate to the particular guild that performed it (shipbuilders).

The Coventry Carol was included in the *Pageant of the Shearmen and Tailors*. Although the composer is unknown, the text was written in 1534 by Robert Croo. In the play itself, the women of Bethlehem sing this lullaby just before Herod's soldiers come onstage to slaughter their children.

Greg Sanders is an Associate Professor of Music at Texas A&M University, Kingsville, where he serves as Coordinator of Theory/Composition Studies. He is an active composer whose powerful music in increasing demand. Dr. Sanders' compositions have received many awards, and in 1992 his *Prairie Dreams: The River's Echo* for orchestra was nominated for the Pulitzer Prize.

Adolphe Charles Adam

Born July 24, 1803 Paris

Died May 3, 1856 Paris

Cantique de Noel

Cantique de Noel is French for *Song of Christmas*. The French also know the song by its first line, *Minuit, Chretiens*, which means *Midnight, Christians*. The original words are those of a French poem by M. Cappeau de Roquemaure. The English words (*O, Holy Night*) are by John S. Dwight, an American minister who later became a musicologist. Although this song has been arranged for choruses and other groups of voices, it was originally meant for a single voice and is probably the best known of all Christmas solo compositions.

An interesting story involving this carol occurred on Christmas Eve 1870, during the Franco-Prussian War. The French and German troops were in nearby trenches. Suddenly one of the Frenchmen jumped up and sang a chillingly beautiful solo song, in honor of that evening: *Cantique de Noel*. No Germans fired at him. Instead, one of their troops emerged and sang a German carol.

Irving Berlin

Born May 11, 1888 Temoyun, Kirgizia, Russia

Died September 22, 1989, New York City

White Christmas

In 1942, Irving Berlin composed the score for a musical motion picture called *Holiday Inn*. The plot was somewhat silly (about an inn that was opened only on holidays) but provided the excuse for a dozen songs about different holidays of the year. And it had a wonderful cast led by Bing Crosby, Fred Astaire, and Marjorie Reynolds. It was sure to be a hit, and Berlin knew he had at least one truly great song in the score. Everyone on the set thought all the songs were good, and were sure Berlin had a real hit on his hands with a Valentine Day song, *Be Careful, It's My Heart*. However, *White Christmas*, which had all along been Crosby's favorite, was the real winner and it received the 1942 Oscar for the best song.

White Christmas is the all-time favorite popular Christmas song. It has sold more than 100 million records. Bing Crosby's recording is the single best-selling record in history. By the time *Holiday Inn* was remade in 1954, the real star of the show was recognized and the film was named *White Christmas*.

White Christmas is a completely secular song. There is very little specific about the words. Rather, they seem like disjointed memories of Christmases long ago: children, sleigh bells, snow. But no one can resist the nostalgia and simplicity of the tune, and polls have indicated its Christmas popularity in America is exceeded only by *Silent Night* among all Christmas music.

Israel Baline, the son of a Jewish cantor, immigrated to the United States from Russia with his family in 1893. Here, he spent his early years in great poverty. In 1904, he worked as a singing waiter in Chinatown and Bowery cabarets of New York City. After a printer erroneously printed his name "Irving Berlin" on a piece of music, he chose that name for his own. In 1911, he achieved success pioneering ragtime with *Alexander's Ragtime Band* (originally titled *Alexander and his Clarinet*) and *Everybody's Doin' It*. In his incredibly successful career, he produced over 1500 songs including those from such memorable Broadway hits as *The Cocoanuts*, *Ziegfeld Follies*, *This is the Army*, *Annie Get Your Gun*, and *Call Me Madame*. His *White Christmas* has been the best-selling piece in all of music history except perhaps for John Philip Sousa's *Stars and Stripes Forever*. All this is particularly remarkable considering that he could not read music and could play the piano only in the key of F-sharp. That fact kept his fingers mostly on the black keys, but his special piano could automatically transpose, a feature he controlled with a lever under the keyboard.

Michael Praetorius

Born February 15, 1571 Kreuzberg, Thuringia, Germany
Died February 15, 1621 Wolfenbüttel, Germany

Praetorius Variations

See music description at James Curnow.

Praetorius was a composer, organist, and theorist. His theoretical work, *Syntagma musicum*, contains important documentation of performance practice, and addressed sacred music; instruments; and prevailing musical forms. Most of his compositions are sacred and include over a thousand choral works. His only secular work, *Terpsichore* (1612), contains French instrumental dances. Though his works fill twenty-one volumes, he is remembered almost solely for a single hymn, *Es ist ein Ros entsprungen* (*Lo, How a Rose E'er Blooming*).

---Program Notes by Enoch Moser---
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Credits and Board of Directors

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The Community Band of Brevard, under the direction of Marion Scott, was formed in 1985 to provide a performance outlet for adult musicians in the area. The membership includes band directors, teachers, college and high school students, engineers, retirees, and many others.

The Band gives several concerts throughout the year. Most are free and open to the public. Each program is planned to please a variety of musical tastes.

If you wish more information about the Band, or wish to join, contact Enoch Moser at (407) 452-5725.

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