

The Community Band of Brevard

Presents

Music by George Gershwin

Sunday, September 20, 1998 at 2:00 P.M.
North Brevard Senior Center, Titusville

Thursday, September 24, 1998 at 8:00 P.M.
Fine Arts Auditorium
Brevard Community College, Cocoa

Sunday, September 27, 1998 at 3:00 P.M.
Auditorium
Merritt Island High School

Featuring

Elise Curran, vocalist
David Ward, piano

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Atlantic Music Center provided the piano for the concert.

Purpose and History

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 Ocala, July 1997); 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. Also visit our web site at <http://www.brevard.cc.fl.us/~cbob/>.

Future Concerts

Community Band of Brevard, 1998-1999 Schedule

Winter Concert

December 11, 1998 (Friday) at 8:00 P.M.
December 13, 1998 (Sunday) at 3:00 P.M.

BCC, Cocoa, Fine Arts Auditorium
Merritt Island High School

John Philip Sousa

February 28, 1999 (Sunday) at 2:00 P.M.
March 5, 1999 (Friday) at 8:00 P.M.
March 7, 1999 (Sunday) at 3:00 P.M.

North Brevard Senior Center
BCC, Cocoa, Fine Arts Auditorium
Merritt Island High School

Big Bands and Broadway

June 4, 1999 (Friday) at 8:00 P.M.
torium
June 6, 1999 (Sunday) at 3:00 P.M.

BCC, Cocoa, Fine Arts Audi-
torium
Merritt Island High School

Schedule and thematic information is subject to change. Call 452-5725 or 725-9191 to confirm details, or visit our web site at <http://www.brevard.cc.fl.us/~cbob/>.

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

Chairman's Message

Welcome to our concert and the beginning of our fourteenth season!

This week (September 26) marks the 100th anniversary of the birth of George Gershwin, one of the most popular figures in the history of American music. The Community Band of Brevard joins the world in celebrating that special event.

In his short life, George Gershwin wrote great music in several genres. His music included stand-alone songs, Broadway musicals, operettas, operas, concert works, piano music, and music for movies. In our concert we have included representative pieces from all of those except the movies. Unfortunately we were not able to obtain the movie music we wanted to include.

Gershwin died at the age of 38. Mozart died at 35 and Schubert at 31. When one considers the vast amount of great music these three individuals created in their short life spans, it's hard to imagine what they would have done had they lived longer.

Helping us in our Gershwin celebration are some wonderfully talented musicians. Elise Curran will be featured as both a vocalist and clarinet soloist. David Ward will be featured as piano soloist in *Rhapsody in Blue*. Our Director, Marion Scott, will get a chance to display his performance skills on saxophone. And Jim Bishop, Brevard Community College's new Director of Bands will join in for *Rialto Ripples*. We thank all of them for sharing their talent with us.

I look forward to another exciting season and I hope that you agree and will be here for all of our concerts. Our schedule is shown elsewhere in this program.

Enoch Moser
Chairman, Board of Directors

Director of Bands

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 recently retired as Director of Bands at Brevard Community College, Cocoa Campus.



Marion Scott

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).

Associate Conductor

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 three grandchildren.



Larry Gareau

Guest Soloist

Elise Curran is a coloratura soprano who resides in Casselberry, Florida. She has sung the roles of Rosina in *The Barber of Seville* and Queen of the Night in *The Magic Flute*, as well as Frasquita in *Carmen* with the Treasure Coast Opera Company. 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*.



Elise Curran

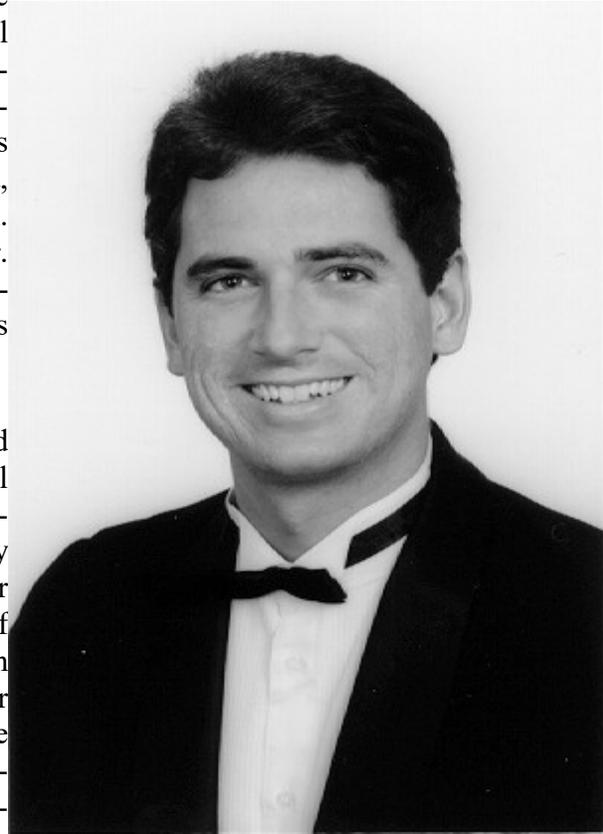
Her competition credits include winning the Orlando Celebrity Concert Association's Louis Roney Scholarship Competition for 4 years and the International Bel Canto Competition in 1994.

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 performs with the Orlando Concert Band. She is also the woodwind specialist at the new Mars Music superstore in Orlando.

Guest Pianist

David Ward began his musical studies at the age of three and performed at the professional level at the age of eight, studying with professors of music at various colleges and universities from this young age. These universities included the universities of Central Florida, Georgia, Mississippi, Illinois, and Michigan. His teachers at these colleges included Dr. Gary Wolf, Dr. Louis Barfield, Dr. Lois-Leventhal, Donald Walker, and Dr. Charles Fischer.

Mr. Ward was graduated from the Juilliard School, Linclon Center, New York City on full scholarship and was chosen to receive a scholarship and study under the direction of Gary Graffman (one of only two students Vladimir Horowitz taught) at the Manhattan School of Music and the Music Academy of the West in Santa Barbara, California. Mr. Ward's other teachers include Adele Marcus and Jeanine Dowis (special training in technic and mechanics) and Sasha Gorodnitzki, Oxana Yablonskaya, Paul Schenly, and Jerome Lowenthal (special training in musicianship and interpretation).



in-

David Ward

David Ward is the winner of numerous competitions and awards including a Steinway grand piano which he won as a child. He has given master classes in addition to teaching all levels of piano instruction. He is a Steinway Artist who has appeared on television, radio, and in concert throughout the country including Lincoln Center and Carnegie Hall. Mr. Ward has been featured on National Public Radio and has been accepted for registration as Artist in Residence by the State of Florida, Department of Cultural Affairs.

Mr. Ward possesses a thorough understanding and deep feeling for the Baroque, Classic, Romantic and Contemporary periods. His excellent stage charisma and audience rapport has ranked him with the golden qualities of those with whom he has studied. His musicality and spirit are displayed through the unbounded artistry of his own exceptional style, and his heartfelt love for his music is evidenced by audiences who have described his performances as "anointed", "electrifying" and "noble".

Community Band of Brevard Personnel

Flute/Piccolo: *Michael Freeman, Lead Engineer; *Barton Lipofsky, Physics Professor; Barbara O'Donnell, Business Owner; Gwen Phelps, Volunteer Worker; Alice Reshel, Software Engineer; Nicole Stabile, Musician.

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

Bassoon: Andrew Mello, College Student; Kathleen Walsh, High School Student.

Clarinet: Donald Baldwin, U. S. Air Force (Retired); Judy Cook, V. P., Insurance Agency; Elise Curran, Musician/Music Educator; Laurie Deremer, Educator (Retired); *Susan Eklund, Educator; Dorothy Hibbard, Music Educator; Kendra Juge; *Enoch Moser, Engineer; Michael Rowsey, Music Educator; Katrina Shake, College Student; David Tweed (Retired).

Bass Clarinet: Elizabeth Boultr, Graduate Student; Nicholas Byrd, College Student.

French Horn: Charlotte Barton, Engineer (Retired); Anne Beyette, Homemaker; Aaron Collins, High School Student; James Crandall, College Student; Robert Walters, U. S. Air Force (Retired).

Alto Saxophone: Carolyn Seringer, Engineer; *Rebecca Smith, Logistics Analyst; Jeffrey Vickers, Electrical Engineer.

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

Baritone Saxophone: Herb Vaughn (Professional Musician).

Trumpet/Cornet: Steven Davis, Electronics Engineer; Bert Flores, Medical Sonographer; Edward Kitchens, Law Enforcement (Retired); Gregory Scott; Al Stevens, Professional Musician; *David Wilson, KSC Groundskeeper.

Trombone: Laurent Gareau, Music Educator (Retired); Sebron Kay, Dentist; David Scarborough, R.N.; Robert Thomas, College Student; Richard Wood, V. P., Consulting/Engineering Co.; Merele 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; Ian Walker, College Student.

String Bass: Daniel Heiney, College Student; Arthur McLeod, College Student.

Piano: Jane Francoeur, Homemaker.

Percussion: Richard Bradford, Music Educator; *Russell Jones, Aerospace Technician; Benjamin Parrish, College Student; Phyllis Robbins, Law Enforcement (Retired); Jack Sanders, College Student; Jeffrey Willis, College Student.

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

Program

Strike Up the Band..... Arranged by Leonard Moss

American in Paris..... Arranged by John Krance

Rialto Ripples..... Arranged by Perconti
Saxophone Quartet: Marion Scott, Jim Bishop, Herb Vaughn, Jeff Vickers

Prelude No. 2 Arranged by Calvin Custer

'S Wonderful Arranged by Warren Barker
Elise Curran, Vocalist; Al Stevens, Trumpet
Conducted by Larry Gareau

Someone to Watch Over Me..... Arranged by Warren Barker
Elise Curran, Vocalist; Al Stevens, Trumpet
Conducted by Larry Gareau

Porgy and Bess:Selections Arranged by Robert Russell Bennett

10 Minute Intermission

Crazy For You, Overture Arranged by Jerry Brubaker

Summertime
Elise Curran, Vocalist; David Ward, Piano

By Strauss
Elise Curran, Vocalist; David Ward, Piano

Rhapsody in Blue.....Scored by Ferde Grofé
Piano: David Ward

SwaneeArranged by Bill Holcombe

Gershwin!..... Arranged by Warren Barker

Program Notes

George Gershwin

Born September 26, 1898, Brooklyn
Died July 11, 1937, Hollywood

George Gershwin was a great creator who helped shape an American culture. He turned popular song into a vital and respectable art form by embellishing it with the harmonic, rhythmic, and melodic resources of serious music. He created a handful of works which are among the finest achievements of any American composer and which are of immeasurable influence on American music.

No Gershwin before him had ever shown an aptitude for music, and George was no musical prodigy. His musical successes came not from an innate musical gift, but from hard work as well as a passion and realization that popular idioms could become something important, and something American in the hands of a good musician.

Gershwin produced a long string of successful scores for Broadway and Hollywood, culminating in *Of Thee I Sing* which won the 1932 Pulitzer Prize, the first musical comedy to do so. Among his other major works are *An American in Paris*, *Porgy and Bess*, *Concerto in F*, and *Cuban Overture*.

He had not yet reached the age of thirty-nine when his death from a brain tumor shocked and saddened the world.

Strike Up the Band

In April 1927, George, his brother Ira, and Ira's wife Leonore rented a country house at Ossining, New York, to work on *Strike Up the Band*. The operetta opened on August 29, 1927 in Long Branch, New Jersey at the Broadway Theater. On September 5 it began playing the Shubert in Philadelphia. After two weeks there, it closed possibly because the story was so grim in its anti-war sentiment.

Morrie Ryskind then rewrote the story, putting most of the action into a dream. The revised story

dealt with a war between the United States and Switzerland over the issue of U.S. tariffs on imported cheese. It contained a lot of political satire with barbs aimed at politicians and White House advisors.

The new version opened on January 14, 1930 at the Times Square Theater where it ran for 191 performances. Noteworthy is that the pit band, lead by Red Nichols, included Benny Goodman, Gene Krupa, Glenn Miller, Jimmy Dorsey, and Jack Teagarden.

American in Paris

In 1926 George traveled to England to manage the production of his *Lady Be Good* in London. Before the opening, there was time for him to spend a week in Paris with his friends Bob and Mabel Schirmer. While there he conceived and started work on *American in Paris*. Two years later, on another trip to Paris and between meetings with the likes of Milhaud, Ravel, Stravinsky, Prokofiev, and Poulenc, he continued work on *American in Paris*.

On August 1, 1928 he completed the piano sketch and started work on the orchestration, which he completed on November 18. Walter Damrosch conducted the premier performance at Carnegie Hall on December 13, 1928.

Rialto Ripples

In May, 1914 George, at age 15, quit school to become a pianist and song plugger at Remick's, a music publisher. While working at Remick's, he, with Will Donaldson, wrote *Rialto Ripples*, a rag for piano. Remick's published the piece in 1917.

Prelude No. 2

On December 4, 1926 the Peruvian singer Marguerite D'Alvarez organized a "Futurist" musical concert at the Roosevelt Hotel in New York. In that concert Gershwin performed for the first time his five *Preludes for Piano*. Eventually, three of the *Preludes* were published. The three published preludes consist of two rhythmic pieces surrounding the haunting and bluesy *Prelude No. 2*. In the second *Prelude*, we hear the most sensitive side of Gershwin's talent.

Program Notes (continued)

'S Wonderful

'*S Wonderful* comes from the 1927 musical *Funny Face*. This was the second musical that the Gershwin brothers wrote for Fred and Adele Astaire and it gave the dancing siblings a lot of opportunities to display their wares. It opened on November 22 at the Alvin Theater and ran for 244 performances.

Someone to Watch Over Me

Oh, Kay! opened in New York on November 8, 1926 with raves for the Gershwins and Gertrude Lawrence, and had the longest run (256 performances) of any Gershwin musical up to that time. Ms. Lawrence played the leading role in *Oh, Kay!* and by doing so became the first British actress to originate a part on Broadway before repeating it in London.

Several of the musical's songs have achieved lasting popularity. Among them are: "Someone to Watch over Me," "Do-Do-Do", "Maybe", and "Clap Yo' Hands".

Gertrude Lawrence played Kay, the sister of a titled English bootlegger. She had the New Yorkers at her feet when she wistfully sang *Someone to Watch over Me* to a little rag doll.

Porgy and Bess Selections

Gershwin's folk opera *Porgy and Bess* served as a fitting climax to his brief but spectacular career because it represents both the popular and serious sides of his work. In 1926 he read DuBose Heyward's novel *Porgy* and immediately saw the possibilities of transforming it into an opera. It was almost eight years, however, before legal arrangements were completed to allow Gershwin to begin writing the music. Its premieré was at New York's Alvin Theater on October 10, 1935 and it ran for 124 performances. The all Black cast featured Todd Duncan as Porgy and Anne Brown as Bess. It's short run was a flop by Broadway standards. However it was revived in 1942, almost five years after Gershwin's death, and the show had the longest run of any revival (286 performances) up to that time in Broadway musical history. In 1953 it was once again revived, this time at New York's

Ziegfeld Theater, and ran for 305 performances. Between 1952 and 1956, *Porgy and Bess* toured the major cities around the globe, including those behind the Iron Curtain, and in 1959 was made into a lavish movie starring Sidney Poitier, Dorothy Dandridge, and Sammy Davis, Jr. During all of the presentations for its first forty years of existence the show was never given in its entirety. Finally, in 1975, it was presented completely in a concert format in Cleveland, and the following year the Houston Grand Opera Company gave the work its first complete stage presentation.

Gershwin's folk opera has been criticized as being between serious opera and musical comedy. That criticism is outweighed by the fact that the beauty of the music and its expressive content is so right for the occasion. As a result, Gershwin's opera is the only American opera to survive beyond its time, and the only one whose music is widely known. This arrangement by R. R. Bennet, includes: "Summertime," "A Woman Is a Sometime Thing," "I Got Plenty o'Nuttin'," "Bess, You Is My Woman," "It Ain't Necessarily So," "Picnic Parade," and "Oh Lawd, I'm On My Way."

Crazy For You, Overture

In a recent visit to the Gershwin display at the Museum of the City of New York, this author learned that the history of *Crazy For You* begins when Roger Horchow (of The Horchow Collection fame) attempted at the beginning of this decade to produce a new run of Gershwin's *Girl Crazy*. For some reason, the production ran into troubles because of "complexities" associated with the original book. Consequently, the idea of *Crazy For You* as a tribute to the movie musicals of the 1930's was conceived.

Crazy For You writers Ken Ludwig and Mike Ockrent used five numbers and part of a sixth from the 1930 score of *Girl Crazy*, and added a dozen more songs, of which two ("Tonight's the Night" and "What Causes That") were rediscovered in a warehouse in Seacaucus, New Jersey in 1982.

Crazy for You opened at the New York's Shubert Theater on February 19, 1992. This all-singing, all-dancing comedy won just about all the Best Musical awards that year.

Program Notes (continued)

Summertime

Summertime was the first song composed for *Porgy and Bess*, and the first to be sung in the opera. Ira objected to beginning an evening of opera with a lullaby, but George persisted and the song stood in its position.

By Strauss

While George and Ira were working on *Hi-Ho*, an ill-fated song for the movie *Shall We Dance*, Vincente Minelli interrupted them to write *By Strauss* for his New York revue, *The Show Is On*. Its first performance was at the Winter Garden Theatre on December 25, 1936

Rhapsody in Blue

Late in the evening of January 3, 1924 in a billiards parlor, George was playing in a three-cushion tournament and Ira was reading the newspaper. Ira ran across a small article that announced a Paul Whiteman concert that was to be given at Aeolian Hall on February 12. In addition to other details, the article stated that "George Gershwin is at work on a jazz concerto,". That was the first that George, who was deep into preparing a musical to open on January 21, knew of his involvement and it was only a month away (to be fair, Gershwin and Whiteman had at times discussed the possibility of such a concert, but no plans were ever made). When he called Whiteman about it, Whiteman convinced him that he could do it, largely by committing to have Ferde Grofé do the orchestration. It is Grofé's arrangement that is normally performed today.

George considered calling the new work *American Rhapsody*, but Ira, after seeing an exhibition of Whistler's colorfully labeled works, suggested *Rhapsody in Blue*, which would be in keeping with a concert of jazz, and George agreed.

Rhapsody in Blue is an important work because it was one of the first serious works to make extensive use of jazz idioms. It prominently features the clarinet, which opens the work with the distinctive glissando. This famous opening was not

Gershwin's idea. He wrote it as a seventeen-note scalar run, and Grofé orchestrated it that way as well. According to Grofé, the glissando came as an accident during the rehearsals. Whiteman's clarinetist Ross Gorman (who was an outstanding performer on other woodwinds as well), in order to liven up the rehearsal and as a joke on Gershwin, played the opening measure with a glissando, stretching it out into what he considered to be a jazzy, humorous touch to the passage. Gershwin liked it and the rest is history.

Swanee

In 1919 Irving Caesar, a lyricist and friend of Gershwin, came up with an idea for a song. "Hindustan," a one-step, was the current sensation, and he suggested to George that they ought to write a one-step with an American flavor. George agreed and that evening, in about fifteen minutes, they created *Swanee*.

For the opening of a new movie house, the Capitol Theater, a musical revue was produced. *Swanee* was one of two Gershwin songs included. Neither song received much attention at that time. However, nearby at the Winter Garden, Al Jolson's revue *Sinbad* was a booming success. Jolson heard George play *Swanee* at a party and incorporated it into the score of *Sinbad*. It was an immediate success and became a major hit. The song is irresistibly rhythmic, and has an unusual change of key (from minor to major) from verse to chorus. A quotation from "Old Folks at Home" in the last bar is a typical Gershwin humorous touch. The sale of Jolson's phonograph record went into the millions; similarly, sheet-music sales boomed and reached a peak in February-April of 1920. After sweeping the U.S. and Canada, the song became an international hit, particularly in England.

Gershwin!

This is a medley of some of Gershwin's greatest hits. It includes: *Fascinating Rhythm*, *Embraceable You*, *Somebody Loves Me*, *Someone to Watch Over Me*, and *I Got Rhythm*.

Program Notes by Enoch Moser
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Acknowledgments

The Community Band of Brevard is sponsored by Brevard Community College.

BCC Support Staff:

Wright Kerr, Technical Operations Manager
Jack Doyle, Lighting
Steve Rossi, Sound

Atlantic Music Center provided the piano for the concert.
Graphics and publicity materials were done by Mike Freeman.
The printed program was produced by CompuTrac, Titusville.

Community Band of Brevard

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, or see our web site at <http://www.brevard.cc.fl.us/~cbob/>.

Board of Directors

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