

The Community Band of Brevard

Presents

Big Bands and Broadway

Friday, June 4, 1999 at 8:00 P.M.
Fine Arts Auditorium
Brevard Community College, Cocoa

Sunday, June 6, 1999 at 3:00 P.M.
Auditorium
Merritt Island High School

Featuring

Barbara Ziegler, vocalist

and

A Big Band Orchestra of Professional Performers

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, 1999-2000 Schedule

American West

September 19, 1999 (Sunday) at 2:00 P.M.	North Brevard Senior Center, Titusville
September 23, 1999 (Thursday) at 8:00 P.M.	BCC, Cocoa, Fine Arts Auditorium
September 26, 1999 (Sunday) at 3:00 P.M.	Merritt Island High School

Strauss and Holiday

December 5, 1999 (Sunday) at 3:00 P.M.	BCC, Titusville Campus
December 10, 1999 (Friday) at 8:00 P.M.	BCC, Cocoa, Fine Arts Auditorium
December 12, 1999 (Sunday) at 3:00 P.M.	Merritt Island High School

20th Century Wind Music

March 26, 2000 (Sunday) at 2:00 P.M.	North Brevard Senior Center, Titusville
March 31, 2000 (Friday) at 8:00 P.M.	BCC, Cocoa, Fine Arts Auditorium
April 2, 2000 (Sunday) at 3:00 P.M.	Merritt Island High School

Latin Music

June 4, 2000 (Sunday) at 3:00 P.M.	BCC, Titusville Campus
June 9, 2000 (Friday) at 8:00 P.M.	BCC, Cocoa, Fine Arts Auditorium
June 11, 2000 (Sunday) at 3:00 P.M.	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

This concert marks the end of our last season for which all concert dates are in a year that starts with 19. I'll leave it up to others to debate whether or not this is our last complete season to fall in the 20th century. This concert also marks the end of the Community Band of Brevard's 14th season.

Now it is time to start looking forward to next season. Some good news is that the President of the North Campus of Brevard Community College asked us to play on his campus and we accepted. With that, we will for the first time give three performances of each concert. I see that as a measure of the Band's success.

Also, for next season we have now set the dates and selected the themes for our concerts (see the previous page). Those themes, I believe, offer great potential for some really exciting concerts.

For the December concert, we intend to feature three famous Strausses as well as seasonal and holiday music. Johann Strauss I was the first in the famous Strauss family. He is given much of the credit for inventing the Viennese waltz. He died 150 years ago, in 1849. His son, Johann II, died 100 years ago, in 1899. He is known as the waltz king (e.g. *Blue Danube* and *Tales of the Vienna Woods*) and wrote some well-known operettas as well. Richard Strauss was not related to the Johann Strausses. He was the last great composer in the Romantic style. His most famous works were tone poems and operas, and he died in 1949.

For our first concert in 2000, Mr. Scott has elected to do a retrospective of the 20th century. For that we will play some of the greatest 20th century works written for Bands.

The ideas of the other two concerts are self-evident. I think you will enjoy all four of our concerts. We look forward to sharing an exciting season with you.

Enoch Moser
Chairman, Board of Directors

Director of Community Band of Brevard

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.

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).



Marion Scott

Associate Conductor, Community Band of Brevard

Laurent (Larry) Gareau is a graduate of Montclair College in New Jersey with a BA 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.



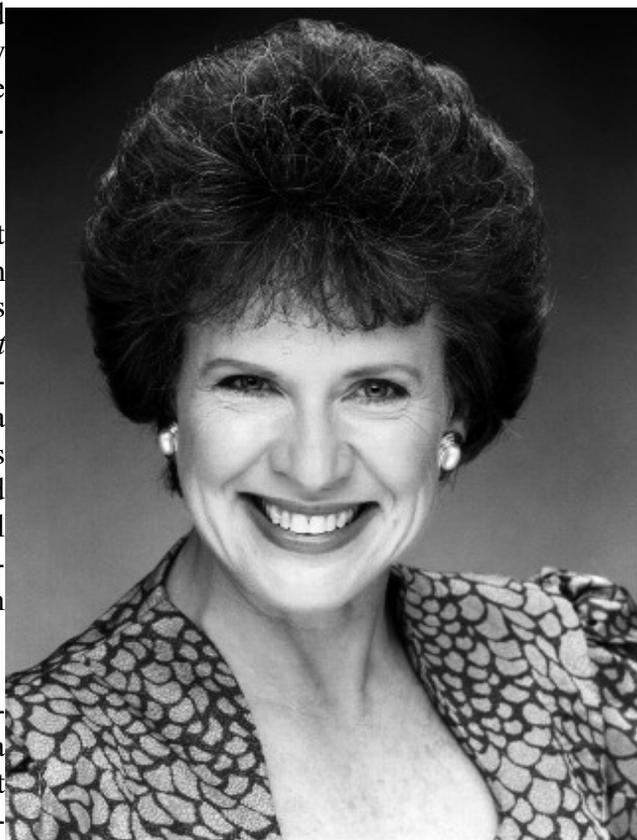
Larry Gareau

Guest Soloist

Ms. Barbara Ziegler, a native of Brevard County, has an AA from Brevard Community College and graduated Magna cum laude from Florida State University with a B.M. Ed.

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 *Magnificat* 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. She performed Queen of the Night in WBCC production of *Magic Flute*. 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.



Barbara Ziegler

Community Band of Brevard Personnel

Flute/Piccolo: *Michael Freeman, Lead Engineer; Carol Hays, Business Owner; *Barton Lipofsky, Physics Professor; Connie Miller, Educator; Sherryl Painter, Litigation Paralegal; Gwen Phelps, Volunteer Worker; Kimberly Preskitt, College Student; Alice Reshel, Software Engineer; Kim Serfozo, Data Analyst; Nicole Stabile, Musician.

Oboe: Victoria Cabrera, Massage Therapist; Jane Francoeur, Homemaker.

Bassoon: Kathleen Walsh, High School Student.

Clarinet: Charles Almeida, Jr., Musician; Donald Baldwin, U. S. Air Force (Retired); Stefan Bernhardt, Software Engineer; Judy Cook, V. P., Insurance Agency; Elise Curran, Musician/Music Educator; Laurie Deremer, Educator (Retired); *Susan Eklund, Educator; Dorothy Hibbard, Music Educator; Edward Kingfield, Jr., Music Educator; *Enoch Moser, Engineer; Michael Rowsey, Music Educator; David Tweed, (Retired).

E Flat Clarinet: Charles Almeida, Jr., Musician.

Bass Clarinet: Charles Almeida, Jr., Musician; Jessica Armitage, Homemaker; William Fisher, (Retired).

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

Alto Saxophone: Ian Chester, High School Student; *Rebecca Smith, Logistics Analyst; Jeffrey Vickers, Electrical Engineer.

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

Trumpet/Cornet: Steven Davis, Electronics Engineer; Sebron Kay, Dentist; Edward Kitchens, Law Enforcement (Retired); Gregory Scott; Al Stevens, Musician; Jeffrey Wildgen, Software Engineer; *David Wilson, KSC Groundskeeper.

Trombone: Laurent Gareau, Music Educator (Retired); Douglas Kay, Musician; David Scarborough, R.N.

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

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

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

Percussion: William Helms, Physicist; *Russell Jones, Aerospace Technician; Phyllis Robbins, Law Enforcement (Retired).

Piano: Jane Francoeur, Homemaker.

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

Program

Show Boat (Selection for Concert Band).....Music & Lyrics by Kern & Hammerstein

Overture from *Kismet* Robert Wright and George Forrest
(Music based on works by Borodin)

Arranged by Walter Beeler

Highlights from *Carousel* Music & Lyrics by Rodgers & Hammerstein

Blue Shades.....Frank Ticheli

Circle of Life (from *Lion King*) Music & Lyrics by Elton John & Tim Rice
Vocalist: Barbara Ziegler

Italian Street Song (from *Naughty Marietta*)..... Victor Herbert
Vocalist: Barbara Ziegler

Selections from *Cats* Andrew Lloyd Webber
Arranged by John Edmondson

Highlights from *Ragtime*..... Music & Lyrics by Stephen Flaherty & Lynn Ahrens
Arranged by Robert W. Smith

Overture to *Candide*..... Leonard Bernstein
Arranged by Walter Beeler

Intermission (15 Minutes)

Music of the Big Band Era

Provided by an Orchestra of Professional Performers

Directed by Marion Scott

Program Notes

Jerome Kern

Born January 27, 1885, New York City
Died November 11, 1945, New York City

Show Boat

Show Boat's music was written by Jerome Kern and its lyrics by Oscar Hammerstein II. These two gentlemen had developed a belief that it was time for the Broadway musical theater to move beyond the tameness that they perceived it to be. After reading Edna Ferber's novel about life on the Mississippi, they believed it would be just the right story to help them make the changes they thought were needed. Consequently, their *Show Boat* became recognized as a landmark in the history of the musical theater. In *Show Boat* they established a new level of depth in the characters, greater integration of the music and libretto, and plots which dealt with real-world situations such as unhappy marriages, interracial relationships, and the hard life of black stevedores.

Show Boat opened on December 27, 1927 at the Ziegfeld Theater and ran for 572 performances. It has had several revivals on Broadway and was made into three movies.

Kern's musical training began with his mother who was a concert pianist. Against his father's wishes, he studied piano and theory at the New York College of Music, aspiring to compose classical music. He soon realized, however, that his interest actually was in popular music. His songs began to receive wide exposure and popularity, and by 1910 he was writing for Broadway shows. By 1925, he was Broadway's most successful composer. In the early 30's, he moved to Hollywood and wrote scores for 20 movies. He returned to New York in 1944 where he died the following year.

Robert Wright

Born September 25, 1914, Daytona Beach, Florida

Overture from Kismet

Kismet is based on a 1911 play written by

Edward Knoblock. It is set in ancient Baghdad and covers a 24-hour period during which a roguish poet has many unlikely adventures.

During the summer of 1953, *Kismet* was presented in Los Angeles and San Francisco. It opened in New York on December 3, 1953 at the Ziegfeld Theater where it ran for 583 performances. The movie version, starring Howard Keel and Ann Blyth, was released in 1955. In 1965 *Kismet* was revived at Lincoln Center. In 1985 it was added to the repertory of the New York City Opera. In 1978 an all-black version, named *Timbuktu*, ran on Broadway for 221 performances.

The music is based on works by Alexander Borodin. *Stranger in Paradise* comes from *Polovtsian Dances*; and the songs *And This is My Beloved* and *Baubles, Bangles and Beads* are from the *D-Major String Quartet*.

During their high school and college years, Robert Wright and George (Chet) Forrest were good friends. After graduating from the University of Miami, they moved to Hollywood where they collaborated on music for stage shows, musicals, and night clubs. Many of their successes were based on the music of others. In addition to *Kismet*, which was based on the music of Alexander Borodin, those successes included *Song of Norway* (Grieg), *Gypsy Lady* (Herbert), and the *Great Waltz* (Strauss, Jr.). Near the top of the list of their best-known songs is *Donkey Serenade* which they wrote in 1937 for the show *Firefly*.

Richard Rodgers

Born June 28, 1902, Hammels Station, New York
Died December 30, 1979, New York City

Carousel

Carousel is based on Ferenc Molnar's 1921 fantasy *Liliom* which is set in Budapest. Rodgers and Hammerstein reset the story to a New England fishing village between 1873 and 1888. The engaging story revolves around Billy Bigelow who is killed while attempting a robbery, leaving behind a pregnant wife. Billy is allowed to return to earth to do one good deed. He returns to his daughter's high school

Program Notes (continued)

graduation and, unseen by her, encourages her to be self confident with advice in *You'll Never Walk Alone*.

Carousel opened at New York's Majestic Theater on April 19, 1945 and ran for 890 performances. For over two years, Rogers and Hammerstein's *Oklahoma* also ran across the street at the St. James Theater. These two blockbusters assured Rogers and Hammerstein's position as the foremost creators of musical theater of the forties.

Gordon MacRae and Shirley Jones starred in the 1956 film version.

Richard Charles Rodgers is ranked among America's greatest composers by virtue of the quantity and quality of his music for Broadway shows, television, and films. He showed an early interest in music and composed his first song at the age of 14 and published his first work at the age of 16. He received formal music training at Columbia University and the Institute of Musical Arts in New York City. He wrote 28 stage musicals and eight films with lyricist Lorenz Hart (including *The Girl Friend*, *Babes in Arms*, and *Pal Joey*) and nine shows and a television musical with Oscar Hammerstein II (including *Oklahoma*, *Carousel*, *South Pacific*, *The King and I*, *Flower Drum Song*, and *The Sound of Music*).

Frank Ticheli

Born January 21, 1958, Monroe, Louisiana

Blue Shades

Following is Mr. Ticheli's description of *Blue Shades*:

"In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing With Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. The work was composed as a celebration of the traditional jazz music I heard so often growing up near New Orleans. I experienced tremendous joy during the creation of *Playing With Fire*, and my love for early jazz is expressed in every bar of the concerto; however, after completing it I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to

come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

"Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent; however, it is not literally a Blues piece. There is not a single 12-bar blues progression in the piece, and, except for a few isolated sections indicated in the score, the eighth-note is not swung. The work is, however, heavily influenced by the Blues. "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly. Blues harmonies, rhythms, and melodic idioms pervade the work, and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

"At times, the work parodies some of the clichés from the Big Band era, not as a mockery of those conventions, but as a playful tribute to them. A quiet, slow middle section paints the atmosphere of a dark, smoky blues haunt. An extended clarinet solo, played near the end, recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords reflecting the train whistle effects commonly used during that era.

"*Blue Shades* was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premiers and Commissioning Fund."

Frank Ticheli has composed works for a variety of media, including band, wind ensemble, orchestra, chamber, and theatre-music. Numerous ensembles throughout the United States, Canada, and Japan have performed his works.

His music has been described at 'lean and muscular and above all, active, in motion' (New York Times), 'showing an unabashed self-assuredness arising from a great foundation of orchestra technique' (Frankfurter Allgemeine Zeitung), and expressing 'direct emotion, creating dramatic visceral impact' (Orange County Register).

Prizes for his music include the prestigious Goddard Lieberman fellowship and Charles Ives Scholarship, both from the American Academy and Institute of Arts and Letters; the 1989 Walter

Program Notes (continued)

Beeler Memorial Composition Prize sponsored by Ithaca College; the Ross Lee Finney Award; a residency at the MacDowell Colony; first prize from the Texas Sesquicentennial Orchestral Composition Contest; and first prize in the eleventh annual "Symposium for New Band Music" in Virginia.

He has received many commissions and grants, including one from the Murchison Middle School Concert Band for *Cajun Folk Songs* for concert band.

He received his Doctor of Musical Arts and Masters Degrees in Composition from the University of Michigan, and his Bachelor of Music in Composition from Southern Methodist.

He is Associate Professor of Composition at the University of Southern California, and for several years (1991-1998) was the Composer-in-Residence of the Pacific Symphony Orchestra. He previously was an Assistant Professor of Music at Trinity University in San Antonio, Texas, where he served on the board of directors of the Texas Composers Forum, and on the advisory committee for the San Antonio Symphony's "Music of the Americas" project.

Elton John

Born March 25, 1947, Pinner, Middlesex, England

Circle of Life

For *The Lion King*, a 1994 animated feature film, the Disney people brought together a trio of musical talents to create one of the most integral, sophisticated and delightful collaborations in the studio's history. Those talents were Tim Rice, lyricist; Hans Zimmer, composer/arranger; and Elton John. Together they created five incredible new songs that make the movie a delightfully entertaining experience for people of all ages.

The accompanying album reached number 1 in the US charts. The song performed today by the Band and Barbara Ziegler is among the movie's hits and it remains highly popular today.

Circle of Life, of the five songs written by John

and Rice, is the most meaningful to the theme of the film. "The song points out that everything is interrelated and that everybody has some sort of responsibility to somebody else," says Rice. The song worked so well that it was chosen to open the film without any establishing dialogue.

Most times in a collaboration between composer and lyricist, the tune is done before the words. However Elton John prefers it the other way around and that is how this team worked. John works very rapidly, and says that if he can't get a tune right in 20 minutes, he throws it away. For *Circle of Life*, Rice gave him the lyrics at two in the afternoon. By three-thirty, John had finished writing the tune and completed the recording of a stunning demo.

The stage version of *The Lion King* was first presented on July 8, 1997 at the Orpheum Theater in Minneapolis, Minnesota. It opened on Broadway on November 13, 1997 at the New Amsterdam Theater where it is still playing.

The production pioneered new theatrical technology in order to bring to the stage such amazing effects as the rolling African savannah and a wildebeest stampede.

This extraordinary musical was nominated for eleven Tony awards and won six (Best Musical, Best Director in a Musical, Best Costume Design, Best Lighting Design, Best Scenic Design, and Best Choreography).

Elton John is the most successful rock pianist in the world, one of the richest men in Britain, and one of the world's greatest rock stars. He was born Reginald Kenneth Dwight and started taking piano lessons at the age of four. He studied at the Royal Academy Of Music and formed his first band, Bluesology, in the early '60s and turned professional in 1965 when they secured enough work backing touring American soul artists. Over the next few years, John became a superstar. His concerts in America were legendary as he donned ridiculous outfits and outrageous spectacles. At one stage between 1972 and 1975 he had seven consecutive number 1 albums, variously spawning memorable hits including *Rocket Man*, *Daniel*, *Saturday Night's Alright For Fighting*, *Goodbye*

Program Notes (continued)

Yellow Brick Road, *Candle In The Wind* and the powerful would-be suicide note, *Someone Saved My Life Tonight*. In March, 1993, with *Simple Life* entering the Top 40 on Billboard's national singles charts, Elton John broke a record set by Elvis Presley and became the first person in history to have a hit in the top 40 for 24 consecutive years.

Elton John is a star, an outstanding songwriter and with the Beatles and Rolling Stones is among Britain's most successful artists of all time. He has ridden out many intrusions into his private life from the media with considerable dignity and maintained enormous popularity.

Victor Herbert

Born February 1, 1859, Dublin, Ireland
Died May 26, 1924, New York City

Naughty Marietta, Italian Street Song

Naughty Marietta was first produced in 1910 and is one of the very successful operettas for which Herbert is most remembered. The *Italian Street Song* from *Naughty Marietta* is a nostalgic recollection of the city of Naples whose words were written by Rida Johnson Young. In the motion picture adaptation of the operetta (MGM, 1933), it was sung by Janette McDonald. Jane Powell sang it in the motion picture *Holiday in Mexico* (MGM, 1946).

Victor Herbert's operettas, comic operas, and many other songs have been very popular, and the list of his compositions is long and varied.

Herbert worked extensively as a cellist in Germany and Austria. Shortly after his marriage in Vienna in 1886, he moved to the United States and became the principal cellist of the Metropolitan Opera Orchestra. In 1892, he succeeded Patrick Gilmore as the leader of the famous 22nd Regiment Band of the New York National Guard. In 1893, he became the leader of Gilmore's civilian band, Gilmore having died in 1892. He was the conductor of the Pittsburgh Symphony from 1898 — 1902.

Herbert was, along with John Philip Sousa and

others, a founder of ASCAP, which protects copyrights and collects royalties on behalf of the organization's members.

Andrew Lloyd Webber

Born March 22, 1948, London

Cats

When he was a young boy, Andrew Lloyd Webber's mother often read to him poems from T. S. Eliot's *Old Possum's Book of Practical Cats*. *Cats* is an energetic and imaginative musical based on fourteen poems from that book. It has no story to speak of, and no spoken dialogue. It is one of the most successful musicals ever and continues to play to packed houses in London, New York, Hamburg, Budapest, Japan and a US Tour.

Cats opened in London's West End at the New London Theater on May 11, 1981 and eight years later became the longest running musical ever on a London stage. It opened at New York's Broadway Theater on October 7, 1982. On June 19, 1997 *Cats* became the longest running show in the history of Broadway surpassing *Chorus Line's* 6138 performances. It won seven Tony awards: Best Musical, Best Score, Best Featured Actress, Best Costumes, Best Lighting, Best Book, and Best Director.

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.

Stephen Flaherty

Biographical details not available

Highlights from Ragtime

Program Notes (continued)

Ragtime is based on the best-selling novel by E. L. Doctorow. The story takes place at the turn of the century, and tells the story of three families from different cultural backgrounds whose lives become intertwined.

Ragtime premiered in Toronto in December of 1996, opened in Los Angeles in June of 1997, and opened on Broadway at New York's Ford Center for the Performing Arts on January 18, 1998. It was nominated for 13 1998 Tony Awards (the most of any that season) and won 4 including Best Score, Best Book, Best Orchestrations and Best Featured Actress in a Musical. In the Drama League's list of the Best Musicals of the Century, *Ragtime* is tied for eighteenth.

Stephen Flaherty is from Pittsburgh and graduated from the Cincinnati College Conservatory in 1982. He knew at an early age that he wanted to write musicals and composed his first score at age fourteen. His other Broadway credits include *Once on This Island* which had eight Tony nominations including Best Musical and Best Score. He wrote the music for the film *Anastasia* which had Academy Award nominations for Best Score and Best Song. Most of his work is with lyricist Lynn Ahrens.

Leonard Bernstein

Born August 25, 1918, Lawrence, Massachusetts
Died October 14, 1990, New York City

Overture to *Candide*

Candide is a comic operetta based on a classic satire by Voltaire. It opened in New York at the Martin Beck Theater on December 1, 1956 and ran for 73 performances. In 1973 a revamped version was produced for a limited run by the Chelsea Theater Center of Brooklyn. On March 10, 1974 the revamped version opened at the Broadway Theater and ran for 740 performances. In 1982 it became part of the New York City Opera's repertory.

After *Candide*'s unfortunate short run in its first production, the New York Philharmonic, under the direction of the composer, premiered the *Overture to Candide*, in 1957. It has been a favorite of orchestras and bands since.

Bernstein attended the Boston Latin School and Harvard University. At Harvard, he studied composition with Walter Piston and later, at Curtis, he studied with Randall Thompson and Fritz Reiner. In 1942 he was Serge Koussevitsky's assistant at Tanglewood. While serving, at age twenty five, as assistant conductor of the New York Philharmonic, the orchestra's guest conductor, Bruno Walter, became ill just sixteen hours before a broadcast concert. Bernstein conducted the performance and did it so adeptly that it brought him instant fame. In 1944 he composed the *Jeremiah Symphony*, his first important work.

He was one of America's greatest musical geniuses. He achieved success as a conductor, pianist, composer and orchestrator. He also contributed greatly to the musical knowledge of laymen and is particularly well known in that regard for his series of television programs for young audiences.

In 1969, after twelve years as conductor of the New York Philharmonic, he left that post to devote himself to composing, lecturing, and guest conducting.

His legacy includes three symphonies, three ballets, an opera, a film score, four Broadway musicals, and several works for solo, chamber, and choral groups.

Program Notes by Enoch Moser
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Acknowledgments

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BCC Support Staff:

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

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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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