

The Community Band of Brevard

Presents

A Concert in the Style of

John Philip Sousa

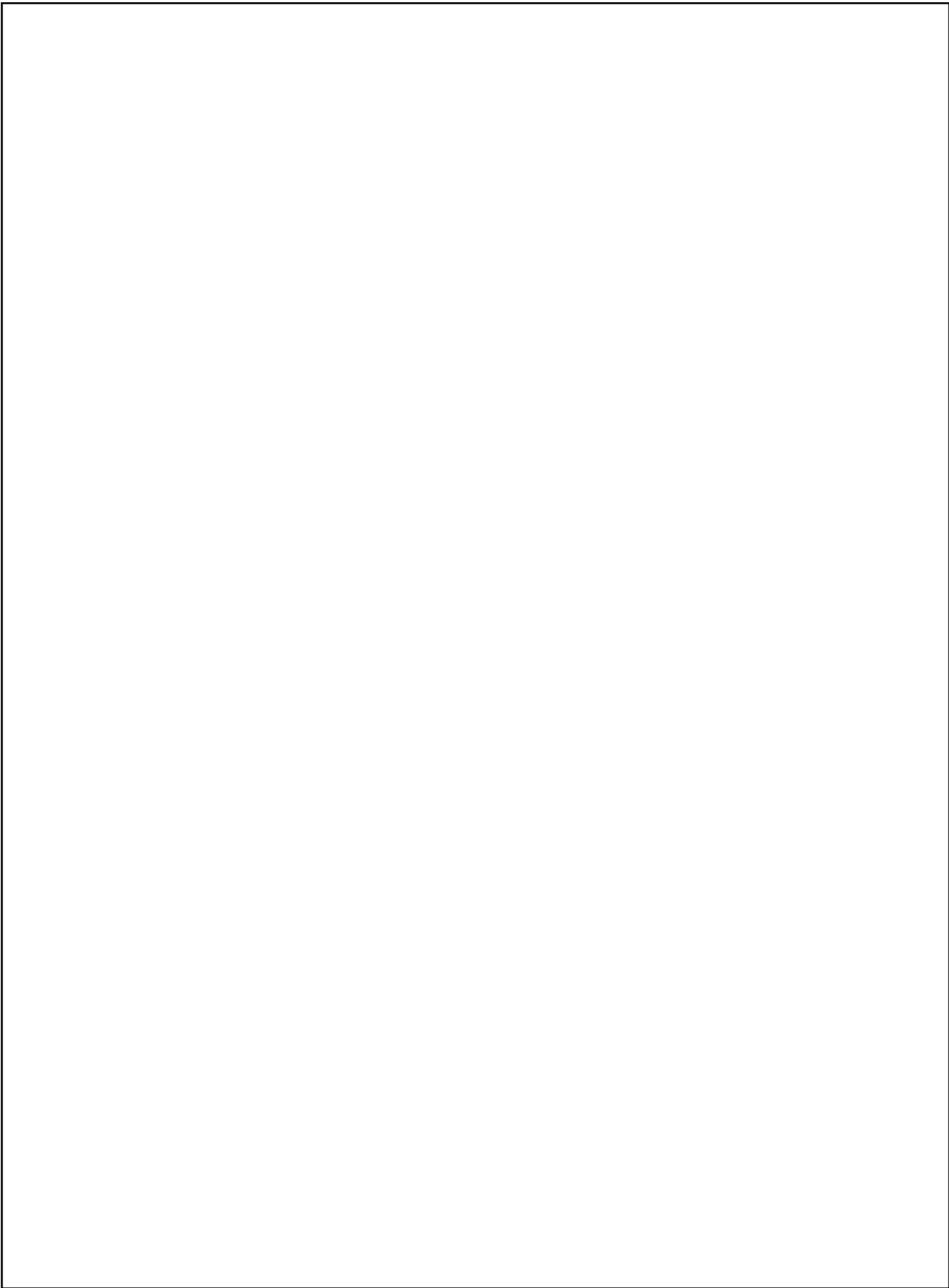
Sunday, March 7, 1999 at 2:00 P.M.
North Brevard Senior Center, Titusville

Friday, March 12, 1999 at 8:00 P.M.
Fine Arts Auditorium
Brevard Community College, Cocoa

Sunday, March 14, 1999 at 3:00 P.M.
Auditorium
Merritt Island High School

Featuring

Larry Gareau, euphonium
Ranae Harriman, clarinet
Barbara Ziegler, vocalist



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

Music of the Masters (a joint concert with The Brevard Chorale)

April 25, 1999 (Sunday) at 4:00 P.M.

Merritt Island High School

Big Bands and Broadway

June 4, 1999 (Friday) at 8:00 P.M.
atorium

BCC, Cocoa, Fine Arts Audi-

June 6, 1999 (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

We have striven to provide for you an authentic *Concert in the Style of John Philip Sousa*. Let me describe some of the characteristics of Mr. Sousa's incredibly successful concerts that we have incorporated in today's concert.

Sousa's concerts rarely listed his own works in the program, but many were included as encores for the works that were listed. The audience was informed of encore pieces by an *Encore Girl* who would bring out a large *encore card*, show it to the audience, and place it on an easel where it stayed while the piece was being played. While Sousa's own marches were his most often used encores, he quite often selected encores that were in the vein of what preceded.

Sousa's concerts included a great variety of music. Most of his concerts listed nine numbers in the program. He nearly always included transcribed orchestral works of a classical nature, and in fact his band provided many, many people their first introduction to classical music. His concerts invariably included a soprano vocalist, who sang something operatic, as well as one or more instrumental virtuosi. He liked to include something humorous, and he was very fond of introducing new works.

In our concert we will do all of the above. Additionally, we have selected some music from the turn of the century, the era of Sousa's bands, in order to add to the authenticity of the program.

I must give credit to four individuals who contributed significantly to the development of the program for this concert. First is Phyllis Danner. Ms. Danner is the Archivist at the University of Illinois' *Sousa Archives for Band Research*. She provided us with music that was otherwise unavailable, and much information about Sousa's concerts. Second, is Paul Bierley. Mr. Bierley is recognized worldwide as the most authoritative expert on Sousa. He reviewed our program and offered suggestions which we incorporated. The other two individuals are Marcus Neiman and Keith Brion. Mr. Neiman is the Director of the *Sounds of Sousa Band*. Mr. Brion is director of *The New Sousa Band*. Both of these professional bands perform only Sousa-style concerts, and both directors freely made their expertise available to us.

Finally, I want to acknowledge the U.S. Marine Band's contribution to our concert. We could not find anywhere two of the works on our program. However, the Marine Band's librarians, particularly Kathy Allen and Chief Librarian Mike Ressler, were very helpful and lent us their music for this performance.

A final note about today's concert is that in 1987 Congress easily passed a bill making Sousa's *Stars and Stripes Forever* America's National March. Few know that he wrote words for it and we have included some of them at the end of this program.

Please take note of our upcoming *Big Bands and Broadway Concert*. I hope to see you then.

Enoch Moser
Chairman, Board of Directors
Community Band of Brevard

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.

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

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.



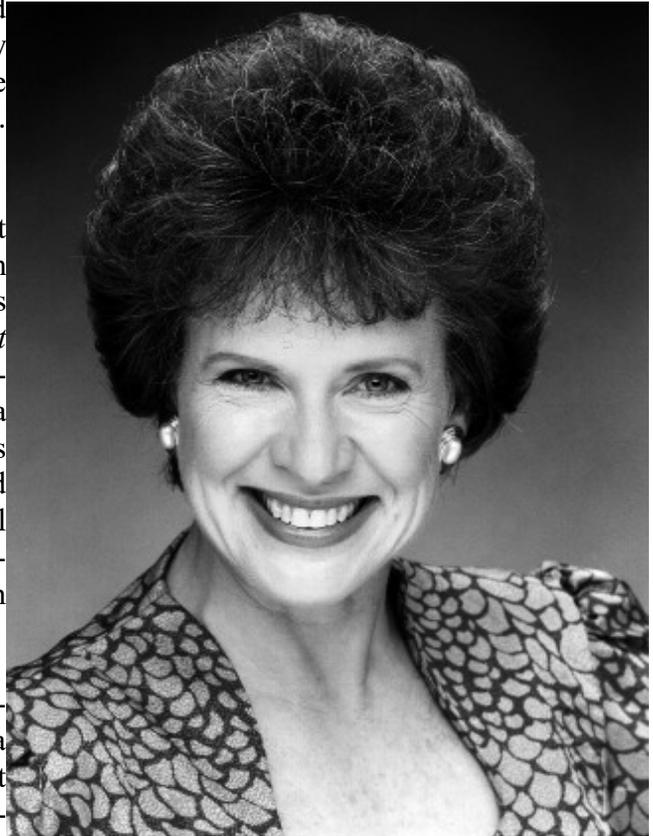
Larry Gareau

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 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.



Barbara Ziegler

Guest Soloist

Ranae Harriman is currently director of bands and orchestra at Clearlake Middle School. She is also the clarinet instructor at Brevard Community College.

Ranae recently graduated from Northwestern University with a Masters in Clarinet Performance. While at Northwestern, Ms. Harriman studied with Russell Dagon (Milwaukee Symphony) and Lawrie Bloom (Chicago Symphony) and performed with the Symphony Orchestra, Wind Ensemble, and a woodwind quintet.

Though her masters degree was in performance, she is also a strong believer in the importance of music education and the impact it has on the youth. She received her Bachelors in Music Education from Stetson University where she also performed in the orchestra, wind ensemble and studied clarinet with Dr. Lynn Cholka.

A graduate of Merritt Island High School, Ms. Harriman is glad to be back in Brevard County and looks forward to an exciting year of teaching.



Ranae Harriman

Program

National Anthem.....Francis Scott Key

Roman Carnival Overture.....Hector Berlioz

Arranged by Dan Godfrey

Beautiful Colorado.....Joseph DeLuca

Arranged by Charles J. Roberts

Euphonium Solo: Larry Gareau

Pasquinade (The Clown)..... Louis Moreau Gottschalk

Arranged by A. Morelli

Vissi d'arte, vissi d'amor (from *Tosca*).....Giacomo Puccini

Vocalist: Barbara Ziegler

Fugue on Yankee Doodle.....John Philip Sousa

Arranged by Brion/Schissel

Interval

Symphony No. 5.....Boris Kozhevnikov

Arranged by Dr. Johnnie Vinson

I. Allegro Maestoso

III. Allegro Vivace

II. Moderato assai. Cantabile

IV. Tempo di marcia

Second Concerto for Clarinet (Alla Polacca).....C. M. Von Weber

Arranged by T. Conway Brown

Clarinet Solo: Ranae Harriman

El Baile de Luis Alonzo.....Jeronimo Giminez y Bellido

Encores will be selected from the list on the next page.

Program (continued)

Encores will be selected from the following:

El Capitan.....John Philip Sousa
Based on Sousa's operetta of the same name.

Lassus TromboneHenry Filmore
Sousa's, and Filmore's, favorite trombone smear.

Combination March Scott Joplin
Arranged by Gunther Schuller
Originally for piano; contains ragtime rhythms.

Vilya (from The Merry Widow) Franz Lehár
Arranged by Leonard B. Smith
Premiered in 1905. A story of romance and diplomatic intrigue.

The Liberty Bell MarchJohn Philip Sousa
The title came from Sousa seeing a large painting of the Liberty Bell and the next day receiving a letter from his wife relating that their son had marched in a parade honoring the Liberty Bell.

Hands Across the Sea.....John Philip Sousa
The title may have been inspired by a quote by John Hookham Frere: "A sudden thought strikes me – let us swear an eternal friendship."

Immer KleinerAdolf Schreiner

Transcribed by George S. Howard
A humorous fantasy for clarinet in which the instrument gets shorter as the piece progresses.

With Pleasure (Dance Hilarious)John Philip Sousa
Dedicated to the members of Philadelphia's Huntingdon Valley Country Club to which Sousa belonged.

Stars and Stripes ForeverJohn Philip Sousa
The world's favorite march.

Community Band of Brevard Personnel

Flute/Piccolo: *Michael Freeman, Lead Engineer; Carol Hays, Business Owner; *Barton Lipofsky, Physics Professor; Cornelia Miller, Educator; Sherryl Painter, Litigation Paralegal; Gwen Phelps, Volunteer Worker; Erin Regan, High School Student; Alice Reshel, Software Engineer; *Donna Scarborough, Contracts Manager; Kim Serfozo, Data Analyst; Nicole Stabile, Musician; Donald Taylor, Music Educator (Retired).

Oboe: Jean Allan, Designer; Victoria Cabrera, Massage Therapist; Jane Francoeur, Homemaker; Christina Mull, High School Student.

Bassoon: Kathleen Walsh, High School Student.

Clarinet: 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; Ranae Harriman, Music Educator; Dorothy Hibbard, Music Educator; *Enoch Moser, Engineer; Michael Rowsey, Music Educator; David Tweed, (Retired).

Bass Clarinet: Jessica Armitage, Homemaker; William Fisher, (Retired).

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

Alto Saxophone: Carolyn Seringer, Engineer; Pauline Shinn, Social Worker (Retired); *Rebecca Smith, Logistics Analyst; Jeffrey Vickers, Electrical Engineer; Paul Wubbena, Software Engineer.

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

Baritone Saxophone: Gerald Capley, Musician; Anthony Szurka, Jewelry Manufacturing (Retired).

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

Trombone: Laurent Gareau, Music Educator (Retired); Roger Goodman, Educator (Retired); Kevin Raulins, College Student; David Scarborough, R.N.; Robert Thomas, College Student; Richard Wood, V. P., Consulting/Engineering Co.; Merle Zimmerman, Aerospace Management (Retired).

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

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

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

Percussion: Richard Bradford, Music Educator; *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 Notes

(Louis) Hector Berlioz

Born December 11, 1803, La Cote-Saint-Andre,
Irene, France

Died March 8, 1869, Paris

Roman Carnival Overture (Op. 9)

In 1838, Berlioz' opera, *Benvenuto Cellini* opened in Paris. In three acts based on the autobiography of the Italian goldsmith, it told the story of the completion of his statue, Perseus. The opera was not well received and was considered a failure. Berlioz attempted to salvage some of his opera by rearranging excerpts of its music into the concert overture, *Le Carnaval romain (The Roman Carnival Overture)*. Berlioz conducted the première of the overture on February 3, 1844 and the audience's reaction was so great that the piece had to be repeated. *The Roman Carnival* has been very popular ever since.

Berlioz was the son of a doctor who forced him to study medicine. Against his parents' wishes, he soon abandoned that study in favor of music. After studying at Paris Conservatoire, he gained a reputation as a great composer of the French romantic movement. He wrote choral works, symphonies, and operas. His death in 1869 followed a complete nervous breakdown caused by the death of his son and the failure of his last opera, *The Trojans*.

Joseph DeLuca

Born March 26, 1890, Rome, Italy

Died October 22, 1935, USA

Beautiful Colorado

DeLuca's euphonium solo, *Beautiful Colorado*, is his most famous composition.

Joseph Orlando (Joe) DeLuca was a renowned euphonium soloist who appeared with

many American bands, most notably Sousa's. He began his musical studies at the age of nine in his homeland of Italy. Later he entered a musical conservatory in Perugia where he studied composition, conducting and other musical subjects. He obtained his degree from the conservatory at the age of seventeen.

He then became the first trombonist with two opera companies and the conductor of the municipal band in Ripateatina. His reputation as a conductor and soloist spread rapidly and he was in great demand as a soloist with many Italian bands.

After moving to the U.S. and establishing his reputation here, in 1928 he became the Director of Bands at the University of Arizona. He held that position until his death, and for several years also served as the director of the Tucson Symphony Orchestra.

Louis Moreau Gottschalk

Born May 9, 1829, New Orleans

Died December 18, 1869, Rio de Janeiro

Pasquinade (*The Clown*) Op. 59

Pasquinade was not published until the year after Gottschalk's death. However he performed it all across our nation and in Europe and it was extremely popular.

The earliest record of Gottschalk's performing this jaunty and sparkling gavotte is from 1863. However, it is almost certain that there were earlier performances. According to Gottschalk's biographer, S. Frederick Starr, *Pasquinade* "has often been credited with being a forward-looking anticipation of ragtime and jazz." Around 1899, author W. O. Eschwege wrote an article in which he credited Gottschalk with initiating the ragtime genre. The following is from that article:

"Rag time" sympathized singularly with [Gottschalk's] idiosyncrasies as a com-

Program Notes (continued)

poser, as is indicated clearly in every bar of his *Pasquinade*, a composition deemed by leading pianists of the present day worthy to be included in programs of a high order. The measures [are] fairly dense with wild, constant changes of rhythm which constitute the foundation of what we are pleased to call "rag time," probably a contraction of "ragged time."

Scott Joplin's *Maple Leaf Rag* was published in 1899 and is often credited with starting the ragtime craze. However, it is clear now to music historians, as it was to some scholars then, that Gottschalk, and particularly his *Pasquinade*, which preceded Joplin's *Maple Leaf Rag* by at least thirty-six years, should be given much more credit. While there is no direct evidence that Joplin and the other great ragtime composers were influenced by Gottschalk, it is clear that Gottschalk's proto-ragtime works were in print and very popular during the youthful years of those composers. It is also clear that many of them, including Joplin, Eubie Blake, Artie Matthews, and others were all schooled in classical music and almost certainly played Gottschalk's music as part of their training. A similar surmise can be made for the great ragtime composer Jelly Roll Morton (Ferdinand le Menthe) whose teacher, J. Nickerson, was one of a group of Black, classically trained, Creole musicians who were contemporaries of Gottschalk. Morton took great pride in his rag performances of several operatic works most of which Gottschalk had transcribed and popularized.

Gottschalk has been hailed as the first eloquent and authentic musical spokesman of the New World. He was the first composer born in the United States to achieve international renown. Born in New Orleans, he was a violin prodigy at the age of six and later became a brilliant concert pianist. One of his greatest traits was an extreme sensitivity to local color, which enabled him to forecast

with uncanny vision American musical developments that did not happen until much later. For example, striking similarities to the music of Charles Ives are heard in a number of his works. Also, many of his pieces boldly prophesy the syncopated rhythms and jagged melodic lines of ragtime and jazz

Gottschalk was a great American composer, a great virtuoso pianist and a great pioneer who should be much more recognized that he is.

Giacomo Puccini

Born December 22, 1858, Lucca, Italy
Died November 29, 1924, Brussels, Belgium

Vissi d'arte, vissi d'amor (from *Tosca*)

Tosca is an opera in three acts based on the play *La Tosca* by Victorien Sardou. Sardou's play, which he wrote for Sarah Bernhardt, was highly successful and performed over three thousand times, according to Sardou. Puccini's *Tosca* was first performed in Rome on January 14, 1900. The story centers on Tosca, a prima donna, who promises to make love to the police chief, Scarpia, in return for his sparing the life of her lover, Cavaradossi. As Scarpia is claiming his reward, Tosca stabs him. Scarpia, however, has double-crossed her and Cavaradossi is shot. Tosca leaps to her death.

Visi d'arte is a famous aria sung by Tosca during the uncomfortable interview with Scarpia in which she offers herself to him. Puccini, from the beginning, did not like the aria because he felt that it held up the action. One day in rehearsal the soprano Maria Jeritza accidentally rolled off the sofa just before she was to sing *Visi d'arte*, so she sang it from the floor. Puccini said "That's good. It gives the aria some life." Jeritza always sang it that way thereafter.

Program Notes (continued)

Giacomo Puccini's father was a musician who died when Giacomo was four years old. Giacomo showed signs of musical talent at an early age and through the efforts of his mother was able to afford to study with Ponchielli at the Milan conservatory. After some local successes with his operas, his success and reputation rapidly spread abroad. He was particularly gifted at creating expressive melodies and at creating female roles, many of which dominate his operas. Though he composed only ten operas, most of them are still in the standard repertoire. In addition to operas, he composed choral, orchestral, and chamber works and songs.

John Philip Sousa

Born November 6, 1854, Washington, D.C.
Died March 6, 1932, Reading, Pa.

Fugue on Yankee Doodle

The origin of *Yankee Doodle* is not known with certainty. It is, however, one of America's oldest and most endearing marching tunes. It is Connecticut's state song. It was a major success as George M. Cohan's 1904 version, *I'm a Yankee Doodle Dandy*.

While Sousa did not write this work, he did write nearly every note in it. Sousa used *Yankee Doodle* in several different works, and Keith Brion and Loras Schissel have brought three of them together in this entertaining arrangement.

The opening of *Fugue on Yankee Doodle* is from Sousa's 1898 traveling patriotic stage show called *The Trooping of the Colors*. Then it transitions into a fugue which is exactly as Sousa wrote it for Jacques Offenbach to use in the 1876 Philadelphia Centennial Exposition. The arrangement concludes with a setting from an 1890 collection of patriotic songs from around the world that was used by the U.

S. Marine Band at ceremonial occasions.

John Philip Sousa was the son of immigrants – a Portuguese father and a Bavarian mother. His musical talent was evident at an early age, and he studied violin and harmony at the age of ten. He also learned to play wind instruments. His father played trombone in the U. S. Marine Band, and young Sousa was allowed to participate in its rehearsals starting at the age of eleven. He joined the U. S. Marine Band at the age of thirteen as an apprentice musician and became its director at the age of twenty-six, a post he held for twelve years. After departing the U. S. Marine Band, Sousa started his own professional band which quickly achieved international fame.

Sousa was a patriot of the highest order and his talents included arranging, composing, conducting, and writing. He was an astute businessman and one of the country's best trap shooters as well. He is best remembered for the many great marches he wrote. His marches are characterized by bouncing rhythms, catchy tunes, and brilliant instrumentation that has kept them at the top of popularity polls.

The breadth of Sousa's talent and the vastness of his output can be seen in a tally of his works: 15 operettas, 136 marches, 15 suites, 2 descriptive pieces, 70 songs, 7 other vocal works, 11 waltzes, 12 dance form pieces, 14 humoresques, 27 band fantasies, 3 orchestral fantasies, 6 incidental pieces, 4 overtures, 2 concert pieces, 4 instrumental solos, 12 trumpet and drum pieces, over 300 arrangements and transcriptions, 7 books, and 132 articles for periodicals.

The indefatigable Sousa never stopped working. In April, 1917, the United States declared war on Germany. Sousa, sixty three years old, and at the pinnacle of his success, signed on with the Navy to be in charge of the

Program Notes (continued)

training of its bands. After twenty-two months in the Navy, he returned to private life and *Sousa and His Band* were back in business. He died suddenly at the age of seventy-eight after a rehearsal of the Ringgold Band in Reading, Pennsylvania. He is buried with other family members in the Congressional Cemetery.

Boris Kozhevnikov

Born between November 30 and December 13, 1906, Novgorod, Russia
Died April 8, 1985

Symphony No. 5

Kozhevnikov wrote five symphonies for band. Recently, his *Symphony No. 5* was arranged for American bands by Dr. Johnnie Vinson, Director of Bands at Auburn University. The work was premiered at the American Bandmasters Association's National Convention on March 3, 1999. The Community Band of Brevard is pleased to provide you the second performance of this yet to be published work.

Boris Tikhonovich Kozhevnikov graduated in 1933 from the Kharkov Music-Dramatic Institute where he studied composing and conducting. Following that, he attended the Military School of Music in Moscow. In 1940 he joined the faculty of the Moscow Conservatory. He also held posts as conductor for several theaters.

Kozhevnikov was quite prolific. His works are well known in Russia but are rarely heard in this country. They include *Dance Suite on Ukrainian Themes* (1935), *Sinfonietta* (1936), *Joyful Overture* (1937), *Trumpet Concerto* (1938), *Intermezzo* (for four trombones, 1973), songs, and dance pieces. In addition, he composed over 70 pieces for band including his five symphonies (1943, 1945, 1950, 1967,

and 1977), marches, overtures, poems, rhapsodies, and suites.

Carl Maria von Weber

Born around November 18, 1786, Eutin, Germany
Died June 5, 1826, London, England

Second Concerto for Clarinet (*Alla Polacca*)

Heinrich Bärmann was a great clarinet virtuoso early in the nineteenth century. Weber and Bärmann became close friends. Bärmann inspired and gave the first performance of each of the five works Weber wrote featuring clarinet. Bärmann also inspired Mendelssohn's works for the instrument.

Weber completed the Second Concerto on July 17, 1811 and Bärmann first performed it on November 25. The work has three movements: *Allegro*, *Romanza: Andante*, and *Alla Polacca*. Today the Band performs the *Alla Polacca* movement, one of the most exhilarating finales in all of Weber's concertos. After a dazzling display of fireworks that burns the fingers of the clarinet players, the work ends with a dizzying passage that Weber needlessly marked "brilliante." Weber recorded in his diary that the work was received "with delirious applause, thanks to Bärmann's heavenly playing."

Carl Maria von Weber was a German composer, pianist, and conductor who founded the romantic school in opera and greatly influenced the development of romanticism itself. His father, a traveling theater musician, gave him his early music training. He later studied with Michael Hayden, brother of the celebrated composer.

In 1817 he settled in Dresden and became the director of the German opera. There he wrote *Der Freischütz*, the first opera in the

Program Notes (continued)

German romantic tradition. In addition to operas, he wrote a large number of works in many genre including choral (secular and sacred), symphonies, and concerti for piano, clarinet and bassoon.

While in London for the first performance of his English language opera, *Oberon*, he died of tuberculosis and was buried there. In 1844, his body was moved to Dresden where Wagner gave a funeral oration.

best known for his *zarzuelas*, a Spanish form of opera in which music is intermingled with spoken dialog. He composed over one hundred zarzuelas.

Program Notes by Enoch Moser
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Jeronimo Giminez y Bellido

Born October 10, 1854, Seville, Spain
Died February 19, 1923, Madrid

El Baile de Luis Alonzo

El Baile de Luis Alonzo (The Dance of Luis Alonzo) was composed in 1896 and is one of Giminez' most famous instrumental works.

Giminez was born the same year as John Philip Sousa. He began his musical life under the tutelage of his father and later studied violin with Salvador Viniegra. He had considerable musical talent and progressed swiftly. At age twelve, he played first violin in Seville's Teatro Principal. At age seventeen, he was appointed director of the Opera. He was so successful in that position that he was given a scholarship to study at the Paris Conservatory where he won first prizes in harmony and counterpoint in 1877.

After Paris, he returned to Spain and in 1885 became director of the Teatro Apolo in Madrid. Subsequently, he was named director of the Teatro de la Zarzuela where he gave Spain's first performance of Bizet's *Carmen*, a famous opera sometimes identified as the best Spanish music written by a non-Spaniard.

Giminez' own music was greatly influenced by Spanish folk songs and dances. He is

Program Notes (continued)

Stars and Stripes Forever

By John Philip Sousa

In 1898, just before the Spanish-American War, John Philip Sousa used *Stars and Stripes Forever* as the finale in a patriotic pageant. He wrote words to the march for that event. His first verse is below. The first 12 lines go with the main melody and the last nine lines to the trio (the fancy piccolo part).

*Let martial note in triumph float
And liberty extend its mighty hand;
A flag appears 'mid thunderous cheers,
The banner of the Western land.
The emblem of the brave and true.
Its folds protect no tyrant crew;
The red and white and starry blue
Is freedom's shield and hope.
Other nations may deem their flags the best
And cheer them with fervid elation
But the flag of the North and South and West
Is the flag of flags, the flag of Freedom's nation.*

*Hurrah for the flag of the free!
May it wave as our standard forever,
The gem of the land and the sea,
The banner of the right.
Let despots remember the day
When our fathers with mighty endeavor
Proclaimed as they marched to the fray
That by their might and by their right
It waves forever.*

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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/>.

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