

# The Community Band of Brevard

Presents

## Music of the American West

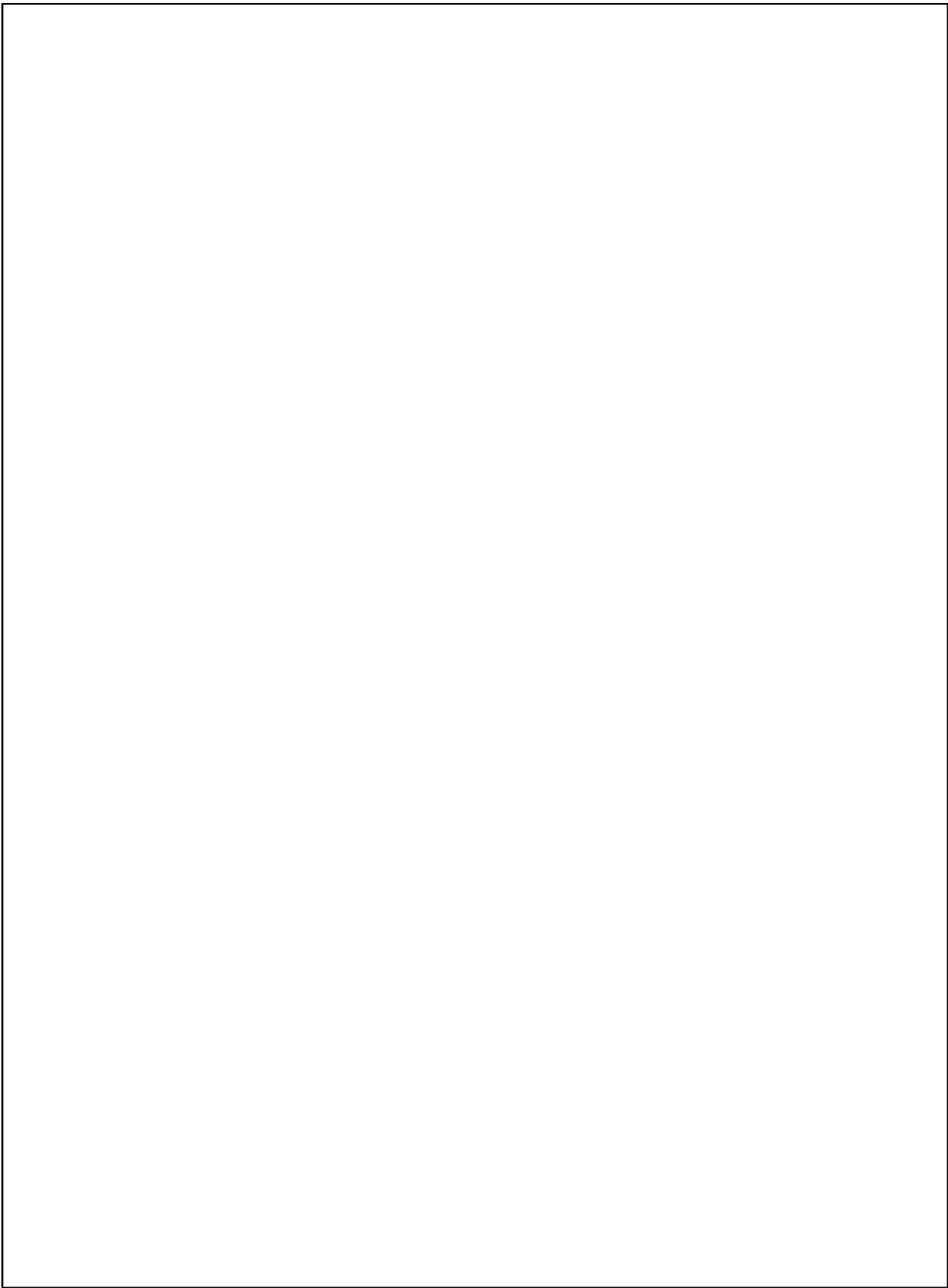
Sunday, September 19, 1999 at 2:00 P.M.  
North Brevard Senior Center, Titusville

Thursday, September 23, 1999 at 8:00 P.M.  
Brevard Community College, Cocoa

Sunday, September 26, 1999 at 3:00 P.M.  
Auditorium  
Merritt Island High School

Featuring

Martin McGlamery, vocalist



## Purpose and History

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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

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### Community Band of Brevard, 1999-2000 Schedule

#### 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 and the Brevard Community College Fine Arts Auditorium, food or drinks are not permitted inside the auditorium facility.

## Chairman's Message

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Welcome to the Community Band of Brevard's fifteenth season! For those of us who have been members from the beginning (and there still are several of us), those years have really flown by. We are blessed to have had a great conductor for all those years, and he is our founding conductor, Mr. Marion Scott.

I would like to welcome our new Associate Conductor, Mr. Joe Horvath. I also would like to sincerely thank Mr. Larry Gareau for his long service and great performance as our Associate Conductor.

What do you think of when you think of the American West? The beauty and grandeur of the land? Indians? The early Spanish settlers? Cowboys? Wagon and cattle trails? Railroads? Western movies? Great cities?

Our concert of *Music of the American West* includes musical representations of all those things, and they are probably the prominent things most people think of in association with the American West. In fact our major goal for this concert was to do just that. I don't think there is a more beautiful and descriptive portrayal of any landscape than that provided in the *Grand Canyon Suite* and we have included one of its movements for you. The Native Americans were the first occupants of our great land and we have included the very moving *Trail of Tears* to represent them. We also have included some of the beautiful music from the movie *Dances With Wolves* which has a plot that deals with Native Americans. To represent the early Spaniards, we have included *Laredo*, a very nice paso doble (a lively Spanish dance). Songs about and by cowboys are in several pieces including *Cowboy Rhapsody*, *A Tribute to the Sons of the Pioneers*, and *American Folk Rhapsody No. 3*. Wagon and cattle trails were vital to westward migration and to the cattle-based economy of the early American West. Some of the trails are the subjects of songs included in *Cowboy Rhapsody* and *American Folk Rhapsody No. 3*. *John Henry* is a song about a legendary Black railroad laborer and we chose it to represent the railroads, without which serious western migration could not have happened. We thank the U. S. Marine Band for lending us their arrangement of *John Henry*. John Williams' great music from *The Cowboys*, along with *Dances With Wolves*, was our choice for movie music; and *Tulsa* was our choice to represent great western cities. Finally, Copland's great music for the ballet *Rodeo* is very familiar to everyone and its *Hoe Down* makes an exciting opening number.

I hope you find this to be an enjoyable concert that tells the story of the American West.

Enoch Moser  
Chairman, Board of Directors

## Director of Community Band of Brevard

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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

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Joseph Horvath is a graduate of Kent State University with a Bachelor of Music degree. While at Kent State, he studied saxophone with Warren DeFren. Joe was a career musician with the United States Military Academy Band at West Point, New York. While at West Point, he served as Principal Saxophonist and Section Leader in the Concert Band. In this capacity, Joe performed as soloist and as leader of the Hudson Valley Saxophone Quartet, which received acclaim as one of the premier saxophone ensembles in the country. He also served as Drum Major and Staff Group Leader of the USMA Band, retiring in the rank of Sergeant Major. During his years in the Army, Joe studied saxophone with Joe Allard of the Julliard School of Music. He performed under the batons of some of the finest musicians of our time, to include: Leonard Bernstein, Seiji Ozawa, Morton Gould, Francis McBeth, Vaclav Nelhybel and William Revelli. Performances at Carnegie Hall, Tanglewood, Saratoga Performing Arts Center and the Grand Konzert Haus, Vienna highlight some of the noted locations at which he has been privileged to play. In 1993, Joe and his wife, Ilene, moved to Florida and he began work as House Manager at the King Center for the Performing Arts, where he is still employed. He also spent two and a half years performing at Walt Disney World, where he was a regular with the EPCOT Spirit of America Fife and Drum Corps. He is still a substitute with that group. Currently, Joe is the Director of Music at Cocoa High School where he teaches Band, Orchestra and Chorus. He is a member of the FMEA, FBA, FOA, FVA, MENC, Local 389 of the American Federation of Musicians, Actors' Equity Association, and the National Association of Professional Band Instrument Repair Technicians (NAPBIRT).



Joe Horvath

## Guest Soloist

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Martin McGlamery, Bass-Baritone, returned to Florida four years ago after an absence of ten years. During this time he was involved in formal music study at several universities, the teaching of voice and bagpipes at Memphis State University and the teaching of voice in the Dallas/Ft. Worth public school systems while singing with the Ft. Worth Opera Company

McGlamery holds a Bachelor of Science, a Certification in Vocal Music Education, a Master of Music in Voice Performance and has completed one year on his Doctoral Degree. He has performed with operatic, symphonic, choral, sacred and Celtic organizations throughout the United States

McGlamery presently continues his career as a performing artist in both voice and bagpipes while teaching voice at his Melbourne studio, Brevard Community College, Cocoa and Melbourne Campuses, and at The Cocoa Village Playhouse. In association with the Cocoa Village Playhouse, Mr. McGlamery also teaches community voice classes.



Martin McGlamery



# Community Band of Brevard Personnel

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**Flute/Piccolo:** \*Michael Freeman, Lead Engineer; Heather Furlong, Homemaker; Carol Hays, Business Owner; Connie Miller, Educator; Ernie Muro, U. S. Army (Retired); \*Barbara O'Donnell, Business Owner; Sherryl Painter, Litigation Paralegal; Gwen Phelps, Volunteer Worker; Kimberly Preskitt, College Student; Alice Reshel, Software Engineer; Surina Sheth, High School Student; Nicole Stabile, Musician.

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

**Bassoon:** 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; \*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; Robert Walters, U. S. Air Force (Retired).

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

**Tenor Saxophone:** William Casey, U. S. Army (Retired); Joshua Gant, Library Aide; \*Philip Miller, Electrician (Retired).

**Baritone Saxophone:** Joseph Horvath, Music Educator.

**Trumpet/Cornet:** Jayson Clifford, High School Student; Steven Davis, Electronics Engineer; Brian Furlong, Retail Manager; Sebron Kay, Dentist; Edward Kitchens, Law Enforcement (Retired); Gregory Scott; Tarrek Smith, College Student; Jeffrey Wildgen, Software Engineer; \*David Wilson, KSC Groundskeeper.

**Trombone:** Laurent Gareau, Music Educator (Retired); Gary Roland, Music Educator; David Scarborough, R.N.; Chester Wilcox, Jr., Electrical Engineer (Retired); Richard Wood, V. P., Engineering Co.

**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; Ian Walker, College Student.

**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

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Hoe Down (from *Rodeo*)..... Aaron Copland  
Transcribed for band by Mark Rogers  
Cowboy Rhapsody ..... Morton Gould  
Arranged by David Bennett  
Conducted by Joe Horvath  
John Henry ..... Traditional Folk  
Arranged by Donald Hunsburger  
Vocalist: Martin McGlamery  
Riders in the Sky ..... Stan Jones  
Arranged by Gene Egge  
Vocalist: Martin McGlamery  
A Tribute to the Sons of the Pioneers ..... Gene Egge  
Trail of Tears ..... James Barnes  
Dances With Wolves, Concert Suite From ..... John Barry  
Arranged by Jay Bocook

Intermission (15 Minutes)

On the Trail (from the *Grand Canyon Suite*) ..... Ferde Grofé  
Arranged for band by Erik Leidzén  
Laredo (Paso Doble)..... Clifton Williams  
The Cowboys..... John Williams  
Arranged by Jim Curnow  
American Folk Rhapsody No. 3 ..... Clare Grundman  
Tulsa, A Symphonic Portrait in Oil..... Don Gillis  
Transcribed by Maurice Ford

## Program Notes

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### Aaron Copland

Born November 14, 1900, Brooklyn, NY  
Died December 2, 1990, North Tarryton, NY

#### Hoe Down (from *Rodeo*)

*Rodeo* is a ballet in two scenes which depicts a Saturday afternoon rodeo in pioneer times. Agnes de Mille conceived the ballet which was to be performed by "the Russians," namely the *Ballet Russe de Monte Carlo*. When she proposed her idea to Copland, he thought it was so ridiculous that he broke into uproarious laughter to which she politely invited him to go to hell.

The next day Copland called Ms. de Mille and told her to put on a pot of tea because he was coming to see her. Evidently he had second thoughts and their second meeting was the beginning of a very successful collaboration.

The first performance of *Rodeo* was on October 16, 1942 and an unqualified success. It was performed by the *Ballet Russe de Monte Carlo* for a packed house at the Metropolitan Opera. It now is considered a classic of the American dance repertory. In 1945 Copland arranged the ballet music into a symphonic suite which is now considered a classic of the American concert repertory. The suite consists of four sections: *Buckaroo Holiday*, *Corral Nocturne*, *Saturday Night Waltz*, and *Hoe Down*. The principal theme of *Hoe Down* is a square dance tune named *Bonyparte*.

Aaron Copland is regarded as the dean of twentieth century American Composers. At a young age, he studied piano with his sister. After high school, he studied in Paris with Nadia Boulanger, the teacher of many great American composers. He was a champion of new music, particularly American music, and early in his career he organized a series of concerts to expose the music of his colleagues and contemporaries. He received many awards, including one Pulitzer Prize, for his works which include the ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring*; *El Salón México*; *Lincoln Portrait*; three symphonies; the suite *Quiet City*; concertos for piano and clarinet; and chamber and piano music.

### Morton Gould

Born December 10, 1913, Richmond Hill, NY  
Died February 20, 1996 Orlando, Florida

#### Cowboy Rhapsody

Morton Gould's *Cowboy Rhapsody* is unusual in the band repertoire in that it started out as a composition for brass band and was later adapted in 1944 by the composer for orchestra. The arrangement for concert band was done by David Bennett in 1940 from the composer's original score and is dedicated to William D. Revelli and the University of Michigan Band.

The work is based on our American cowboy songs and idioms and consists of widely contrasting sections tied together in a rhapsodic form. Among the several familiar and less familiar tunes included are *Trail to Mexico*, *O Bury Me Not on the Lone Prairie*, *Home on the Range*, *Little Old Sod Shanty*, and *(Goodbye) Old Paint*. The work opens with a fanfare and then proceeds to the statement of the different songs. There follows a quiet and lyrical section. This builds up to an accelerando, then after a brief vigorous interlude, stops abruptly. A series of ad libitum yodel effects with the solo trumpets and clarinets imitating typical cowboy calls follow with the rest of the band simulating a guitar. The yodels end on an atmospheric pause. The last part of the work starts with a vigorous attack and builds to a climax with the tune *O Bury Me Not on the Lone Prairie* presented in canon. The composer here attempted "a program work that would effectively utilize the marvelous vigor and sentiment of these unusual songs." (The preceding information was provided by Steve Rhodes, Music Director, Kokomo Park Band).

*The Trail to Mexico* is about a young man hiring on with Jim Stinson who in 1882 blazed the "trail to Mexico". The trail, also known as the Jim Stinson Trail, began in Matador, Texas and went through New Mexico (shortened to Mexico in the song) to Fort Apache, Arizona. The song started out as a seventeenth-century English ballad known as *Early, Early in the Spring*. It related the tale of a departing sailor's complaint about his untrue mistress. The principal change in the cowboy version is the setting. As with many other American songs, John Lomax played a role in preserving the

## Program Notes (continued)

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song, and he considered it "the most beautiful cowboy poem in the language."

*O Bury Me Not on the Lone Prairie*, which expresses the last wishes of a dying cowboy, may possibly be the best known of all cowboy songs. However it did not start out as a cowboy song at all, but rather as a poem about burial at sea. In 1839 the *Southern Literary Messenger*, a national magazine, published "The Ocean-Buried", a poem by Edwin Hubbell Chapin, a Universalist clergyman in Boston. The cowboy lyrics which were developed later retained many passages word for word from Chapin's poem. In 1850 a song "The Ocean Burial" appeared in sheet music. It is claimed by ballad collector E. H. Linscott that the tune to that song is that of an old air "Hind Horn" and that it is the source of the melody for *O Bury Me Not on the Lone Prairie*.

*Home on the Range* has been referred to as the cowboys' national anthem. Surprisingly, the song originally had nothing to do with either cowboys or with the range of cattle or buffalo. The verses of *Home on the Range* were originally published as a poem by Dr. Brewster Higley, probably in 1873, and contained the line "I would not exchange my home here to range". Dr. Higley's home was on West Beaver Creek near Smith Center, Kansas and very near the exact center of the continental United States. At the suggestion of one of his patients, Dr. Higley asked Dan Kelly, a singer in the nearby town of Gaylord, to put his poem to music. Kelly wrote the tune as we now know it and the song became quite popular at parties and celebrations in that region. In time Higley's "to range" was changed by the cowboy singers to "on the range." As was the case for many of the songs we now take for granted, *Home on the Range* was rescued from obscurity by the celebrated collector of American folk songs, John Lomax. In 1908 he set up his Edison recording machine in the famous Buckhorn Saloon in San Antonio. Unfortunately the person he came to record was too drunk to sing, so he came back the next day. This time Bill Jack McCurry sang many songs which Lomax recorded. One of them was *Home on the Range*. It was included in the first Lomax collection of cowboy songs released in 1910. From Lomax's collection, many publishers printed the song in sheet music form. In 1947 Kansas adopted *Home on the Range* as its state song.

A "paint" horse has irregular patterns of a basic color accented by white areas that appear to have been splashed on with a paintbrush. Credit for saving *Goodbye Old Paint* from obscurity goes to an ex-slave named Charley Willis. After the Civil War, he hired on with E. J. Morris and worked for him for over twenty years breaking horses and driving cattle herds. Somewhere he learned *Goodbye Old Paint* and taught it to Jess Morris, E. J.'s young son. Jess was very accomplished as both a fiddler and classical violinist. In 1947 he recorded the song for John Lomax who sent it to the Smithsonian thus assuring it a permanent place in the cowboy folksong legacy. Lomax actually first heard the song in 1910 when he was recording songs for his first collection of cowboy songs, but the gentleman who knew it refused to have his voice recorded.

Morton Gould was a child prodigy both as a pianist and as a composer. His first work was published when he was six years old and he was engaged at age seven to play the piano for a radio station. At age eighteen he joined the musical staff of Radio City Music Hall. At age twenty-one he became conductor and arranger for his own radio program. That program, which was broadcast over the WOR-Mutual network, led to the creation of many of his works that are now widely known. His *American Salute* is one of those.

Gould was comfortable composing in many genres and his legacy includes works for Broadway, movies, ballet, television, band, orchestra, and solo instruments with orchestra. His works for band include: *Jericho Rhapsody* (1941), *Ballad for Band* (1946), *Symphony for Band* (1952), *St. Lawrence Suite* (1959), and *Prisms* (1961).

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## Traditional

### John Henry

The migration to the American West could begin in a major way only after the railroads were built. To recognize the importance of the railroads to the American West we have included the well-known folk song *John Henry*. The Western railroads were built by African-Americans, Chinese, Slavs, Irish and other ethnic groups. The ballad of *John Henry* tells of

## Program Notes (continued)

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an African-American railroad laborer who has an incredible work ethic and great courage. The song depicts John Henry coming out ahead in a race with a steam drill and, ultimately, hard work causing his death. In the end, he becomes an almost sacred symbol of man's courage in the face of impossible odds.

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### Stan Jones

Born June 5, 1914, Douglas, Arizona

Died December 13, 1963

#### Riders in the Sky

In cattle country, "ghost riders" are bad news. They are an atmospheric phenomenon that occurs when fast-moving cold air collides with warm air coming from a different direction producing tornadoes and ominous cloud formations which group, separate and regroup with backlit yellow and sun-red accents. It doesn't take much of an imagination to see in those clouds spectral figures resembling a line of riders racing through the ragged skies.

One day on the D Hill range in southern Arizona, Stan Jones and an old cowboy named Cap Watts were out riding when "ghost riders" appeared. While they tied down a windmill Cap told Stan a story about phantom riders in the sky trying to catch the devil's herd. He never forgot that story and made it into one of the most haunting cowboy songs of all time. In 1949 he was a park ranger in Death Valley. One day he was assigned to serve as a guide for location scouts for the filming of *Three Godfathers* starring John Wayne and Harry Carry, Jr. As they sat around a campfire, he reluctantly sang his song and it changed his life. Later that year he appeared in the Gene Autry movie *Riders in the Sky* which featured his song. He later wrote songs for several Western movies as well as Disney TV and movie films.

Stanley Davis Jones served in the U.S. Navy during World War II and earned a degree in zoology at the University of California.

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### Gene Egge

Born December 31, 1927, Bethlehem, PA

#### A Tribute to The Sons of the Pioneers

In 1979, the Smithsonian Institution officially declared the Sons of the Pioneers to be a national treasure and put two of their songs in the National Archives (*Tumbling Tumbleweeds* and *Cool Water*). It also credited one of their songwriters, Bob Nolan, who has been called "the finest songwriter ever to appear in country music," with inventing the sound and style of western harmony singing. Not much later, on June 16, 1980, Nolan died of a heart attack and his ashes were spread over the Nevada desert in a long straight line. Here is a bit of the history of the Sons of the Pioneers.

Leonard Franklin Slye (see "the rest of the story" later in this article) was born November 5, 1911 in Cincinnati, Ohio. In 1930 the Slye family moved to California where Leonard and his brother Stanley played and sang for square dances around Los Angeles. Leonard then performed with various other groups in the area. In 1931 Slye ran an ad seeking a performer for the Rocky Mountaineers, a singing group of which he was a member. Bob Nolan, a Canadian singer and song writer whose original name was Robert Clarence Nobles, auditioned and was selected.

The next year Nolan moved on but continued writing songs. On a rainy day in November 1932, Nolan, now working as a caddy at the Bel Aire Country Club, was staring out his window because it was too wet for golf. Gustly winds were blowing leaves along the street in a very bleak scene. Such was the inspiration for him to write a song which he called *Tumbling Leaves*. Nolan performed the song several times on the radio and the audience began to request it more and more. However they perceived it to be about "tumblin' weeds" and Nolan responded by modifying it to what we now know as *Tumbling Tumbleweeds*. It was published in 1934 by Sunset Music Company and quickly bought by Sam Fox Publishing Company.

When Nolan left the Rocky Mountaineers, he

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was replaced by Vernon "Tim" Spencer. In 1933, Slye recruited Nolan a second time now to join him and Spencer in a new group called the Pioneers Trio. The Pioneers Trio was selected to do a daily one-hour radio program for KFVB in Los Angeles. They used Nolan's *Tumbling Tumbleweeds* as their theme song. In 1934 Hugh Farr, one of the greatest fiddlers of all time, joined the Trio and added his mellow bass voice to the close harmony of the group.

In March 1934, KFVB announcer Harry Hall commented that the singers were too young to be real pioneers, but that they certainly could be "sons of the pioneers." They liked that name and it has stayed with them since. Gabby Hayes commented that "That Pioneer family shore raised a bunch of good singers."

In 1934, The Sons of the Pioneers made their first recording for Decca Recording Company. Their first movie was *The Old Homestead* which was released by Liberty Pictures in 1935. In 1936, they were joined by Karl Farr, an outstanding guitar player and the youngest brother of Hugh. Then began a string of movies (98 in all) unparalleled by any other cowboy musical group.

The Sons of the Pioneers has been in continuous existence for over 65 years, a record. The group today is led by Dale Warren who has been performing with them for 46 years. This outstanding group has over three thousand compositions to their credit and they have a star in the Hollywood Walk of the Stars.

Bob Nolan, in his youth, was very impressed by the beauty and cruelty of the Arizona desert. While a student at Tucson High School, he wrote a poem called *Cool Water*. It was a commentary on the ceaseless conflict between truth and illusion. From that poem came the song *Cool Water* which describes a pathetic desert traveler who is delirious from thirst and who is being taunted by tantalizing illusions of shimmering water holes.

In 1951 a national survey found that *Cool Water* was the best known song of the American West.

In addition to *Tumbling Tumbleweeds* and *Cool Water*, Mr. Egge has included *Wagon Wheels*, an American standard, in his *Tribute to The Sons of the Pioneers*. In 1893 Antonin Dvorák completed his Symphony No. 9 in E minor,

Opus 95 "From the New World" which incorporated both African-American and Native-American music. In 1922 William Arms Fisher wrote the popular pseudo-spiritual *Goin' Home* using the melody from the second movement, *Largo*, of Dvorák's symphony. In 1934 Peter de Rose, using lyrics by Billy Hill, wrote *Wagon Wheels* which he based on *Goin' Home*. Actually, *Wagon Wheels* has to do with the marketing and shipping of cotton and nothing to do with cowboys or the West. However, the song has somehow become associated with cowboys and appears in many recorded and printed collections of cowboy songs.

Now for the "rest of the story" about Leonard Slye. Slye picked up some bit parts in movies using the name Dick Weston. In 1937 he signed with Republic Pictures as a singing cowboy. Studio executives felt he needed a new name and met to choose one. Will Rogers was a highly successful cowboy humorist at the time and they felt that Rogers would be a good last name to capitalize on Will's success and his association with the West. They wanted a short, alliterative first name and one of the executives pointed out that "Roy" meant "king." Thus was the creation of Roy Rogers, "King of the Cowboys." The Sons of the Pioneers appeared in 45 of his movies.

Of interest, perhaps, is the related story of Frances Octavia Smith who was born in 1912 in Uvalde, Texas. After several moves, including time in Louisville Kentucky where she sang for a radio station, she ended up in Chicago and in the late 30's became a successful singer with a top Chicago band. In 1940 a movie agent heard her sing and invited her to Hollywood. Four years later she appeared in *The Cowboy and the Senorita* with Roy Rogers and became his regular female lead for future films.

Earlier, while she was in Louisville, her employer, radio station WHAS, gave her a short and simple professional name — Dale Evans. On December 31, 1947 the "King of the Cowboys" and the "Queen of the West" were married at the Flying L Ranch near Davis, Oklahoma.

Roy Rogers developed the habit of saying "happy trails" as a farewell and as a comment above his autograph. That phrase kept running around in Dale Evans' head and in one afternoon in 1950, she wrote the song most associated with the couple- *Happy Trails*. It was copyrighted in 1951 and was the theme song

## Program Notes (continued)

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for *The Roy Rogers Show* (television 1951-1957) and *The Roy Rogers and Dale Evans Show* (television 1962 to 1963). In 1978 the couple created a religious version. In 1981 the standard version was republished with an additional verse.

Composer, arranger and conductor Gene Egge began writing music when he was 14 years old.

He served in the Air Force Band Program for nearly 30 years as percussionist, trombonist, arranger and conductor, culminating his career as director of the Air Force Jazz Ensemble, The Airmen of Note, in Washington, DC.

After retiring from the USAF he continued to perform as percussionist with the Norfolk Symphony, the Richmond Symphony and the Peninsula Symphony. He was percussionist with the Bolshoi Opera when they performed at the Kennedy Center, and also performed with many musicals staged in the area.

He later played drums with the Hot Mustard, renowned dixieland band recognized as the best dixieland band on the East Coast by *Globe Magazine*.

He has recorded with such stellar notables as Frank Sinatra, Jr., Bud Brisbois, Damita Jo, John Gary, Sue Raney, Helen Forrest, Billy Daniels, Faye Reis, James Darren, Della Reese, the Four Freshman and Sarah Vaughn.

Gene studied arranging and composition with Hank Levy at Towson State University in Maryland.

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### James Barnes

Born September 9, 1949, Hobart, Oklahoma

#### Trail of Tears

The following is quoted from the composer:

*Composed in the summer of 1989, TRAIL OF TEARS is a tone poem for wind band that describes the 150<sup>th</sup> anniversary of one of the most cruel, unjust and embarrassing official actions in the history of the United States Government. In 1838-39, federal troops rounded up many members of the "Five Civilized Indian Tribes" who were living in the*

*Southeastern U.S.: the Cherokees, Choctaws, Creeks, Chickasaws and the Seminoles. Despite a landmark decision rendered by the legendary Supreme Court Justice John Marshall stating that the members of these tribes could not be moved off their sovereign lands because of a prior treaty granting them this territory, troops were ordered to move all of these Native Americans by forced march in the dead of winter over 1500 arduous miles to what was then known as "Indian Territory," now the eastern portion of the state of Oklahoma.*

*On this tragic journey more than 4,000 Native Americans perished from starvation, exhaustion and exposure to the elements. It is an event that will be forever ingrained in the memory of our Native Americans; a tragic sequences (sic) of events inflamed by political pressure, the greed of white settlers for more land, an irrational fear of Indians, and downright racial bigotry.*

*The music opens with solo flute, intended to recall the bucolic non-aggressive nature of these "Five Civilized Tribes," who simply wished to be let alone and allowed to live in peace on their ancestral hunting grounds. The faster section portrays the strife between the Indians and the encroaching settler and builds to the ultimate tragic battle scenes of 1838, when the U. S. Army used the Cavalry to defeat the Indians. The dramatic last scene depicts the agony of the march itself and includes the recitation of a mournful poem in the Cherokee language by members of the ensemble:*

*Dedeeshkawnk juniyohoosa,*

*Dedeeshkawnk ahyoheest,*

*Dedeeshkawnk daynahnohtee.*

*(Let us mourn those who have died,*

*Let us mourn those who are dying,*

*Let us mourn those who must endure.)*

*The work concludes with a final statement of triumph for these Native Americans, who survived the Trail of Tears and have managed to live and prosper in spite of all odds, and who today stand with pride and great honor as an important and integral part of our nation and its severely flawed history in the area of Native American Affairs.*

## Program Notes (continued)

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*I wrote this piece because I believe it is imperative that we remain constantly aware that we are just as capable as any other nation of committing crimes against people who are weaker or different from us, regardless of our form of government and no matter what high aspirations we might espouse every year on the Fourth of July. One needs only to recall the internment in concentration camps of all Japanese-Americans on the West Coast and Hawaii during those first dark months of World War II to realize that events such as the Trail of Tears are still within the realm of possibility in the "Land of the Free and the Home of the Brave." We must continue to acknowledge these highly distasteful episodes in our history in order to insure that drastic over-reactions such as these do not recur in the future of our nation.*

James Barnes  
January 1990

James Barnes is an associate professor of theory and composition and assistant conductor of bands at the University of Kansas where he received both graduate and undergraduate degrees. He is a tubist and has performed with numerous professional organizations. He has received many awards and commissions, frequently is invited to be guest conductor, and has several professional affiliations.

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### John Barry

Born November 3, 1933, York, England

#### Dances With Wolves Concert Suite From

*Dances With Wolves* was a 1990 film directed by and starring Kevin Costner. This was Costner's directing première and the results were extraordinary. The simple and eloquent story surrounded an idealistic Civil War soldier who made friends with a Sioux tribe and eventually became one of them. The picture won Oscars for Best Picture, Director, Screenplay, Original Score, Cinematography and Sound Recording.

In his youth, John Barry, whose given surname was Prendergast, worked in his father's movie house as a projectionist. In 1952 he became a trumpet player in a British army band. Then he

formed a band, The John Barry Seven, which was quite successful in recordings and radio. In 1959 he began focusing his efforts on composing for motion pictures. Among his best known movie scores are: *Zulu*, *The Ipcress File*, *King Rat*, *Born Free*, *Superman 2*, and eight *James Bond* films. He won Academy Awards for his scores to *Born Free*, *The Lion in Winter* and *Dances With Wolves*.

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### Ferde Grofé

Born March 27, 1892, New York City  
Died April 3, 1972, Santa Monica, CA

#### On the Trail from *Grand Canyon Suite*

Late in the second decade of this century, Grofé, then a young itinerant pianist, roamed the desert and mountain regions of Arizona. He earned his way playing in dance halls, hotels, and anywhere else he could find work. The Grand Canyon so strongly impressed him that he vowed someday to paint it in music. In 1921 he scored *Sunrise* and *Sunset*, which would become the first and fourth movements of the five in the final version. It was not until 10 years later, however, that he finished the work. In 1931, Paul Whiteman, his friend and mentor, asked him to finish the work for an upcoming concert in Chicago. Grofé did finish it and it was a rousing success at its première in the Studebaker Theater on November 22, 1931.

Whiteman's orchestra had only 22 performers, so a couple of years after the première Grofé completely rescored the Suite for full orchestra, and it quickly became a permanent fixture in American musicana.

Ferdinand Rudolph von Grofé was educated in the public schools of New York City and California. In 1920 he became the pianist and arranger for Paul Whiteman. His first fame came when he arranged Gershwin's *Rhapsody in Blue* and his best known work is his *Grand Canyon Suite*.

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## Program Notes (continued)

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### Clifton Williams

Born March 26, 1923, Traskwood, Arkansas  
Died February 12, 1976

#### Laredo Paso Doble

The following information is provided by the publisher of *Laredo*:

*Laredo Paso Doble was composed during April, 1963 as a gesture in recognition of the international friendship and goodwill existing between the sister cities Laredo, Texas, USA., and Nuevo Laredo, Tamaulipas, Mexico. First performances were on a pair of international concerts by the Martin High School Band conducted by the composer, in Laredo on May 4 and Nuevo Laredo on May 10. Composer Clifton Williams was signally honored by the two cities with a proclamation of May 4, 1963 as "Clifton Williams Day." Both Williams and Elmo Lopez (Supervisor of Instrumental Music in Laredo) were honored by the Texas Senate and House of Representatives in Resolutions recognizing their mutual efforts toward international understanding through music.*

James Clifton Williams is recognized as one of the foremost modern band composers. His greatest accolades stem from his serious music for the concert band which had a major impact on the standard of literature for school, college and military bands.

Williams received his music education at Louisiana State University. He received an honorary doctorate from the University of Lima (Peru). He served for the last ten years of his life as chairman of the theory and composition department in the University of Miami's school of music.

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### John Williams

Born February 8, 1932, Flushing, New York

#### The Cowboys

*The Cowboys* was a 1972 movie starring John Wayne, Slim Pickens, Robert Carradine and others. It was a well produced but slow-moving

Western about an aging rancher who finds it necessary to take eleven youngsters on a cattle drive. Later it became a brief TV series.

John Williams is the son of a studio musician. When he was a teenager his family moved to Los Angeles where he attended Los Angeles City College. He gained a great reputation as a composer and conductor of music for the movies. In 1980 he succeeded Arthur Fiedler as conductor of the Boston Pops Orchestra a position he recently relinquished.

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### Clare Grundman

Born May 11, 1913, Cleveland, Ohio  
Died June 15, 1996, South Salem, New York

#### American Folk Rhapsody No. 3

Of Grundman's four American Folk Rhapsodies, this one is perhaps the most interesting. It is based on four familiar American folk songs: *Colorado Trail*, *Git Along Little Dogies*, *Careless Love*, and *Turkey in the Straw*. Grundman's treatment of these American classics is fresh and original. He ends the work with a reprise of *Careless Love* interspersed with the other songs.

The Colorado Trail was a cattle route that left the trunk line of the Western Trail in southern Oklahoma and angled off to the northwest through the Texas Panhandle and ended at La Junta, Colorado. *Colorado Trail*, the song, originated in a composition by James A. Bliss published in 1923 under the name *Cowboy Song*. His song, written in a minor mode and with an Indian rhythm, was quickly passed along orally with many changes as it went. It rapidly became part of the folk tradition. A Dr. T. L. Chapman heard a horse wrangler, who was his patient in a hospital, sing the song and he wrote it down. Carl Sandburg subsequently became aware of it and printed one verse and the refrain in 1927 in his *American Songbag*.

*Git Along Little Dogies* has a very interesting and long history. Its current and familiar version was first published by John Lomax, the great collector of American folk songs, in 1910. He first heard it sung by a Gypsy woman who was camped near the cattle pens of the Fort Worth stockyard. John Lomax's son, Alan, was

## Program Notes (continued)

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in Dublin, Ireland in 1950 and heard folksinger Seamus Ennis sing *The Old Man's Lament*. He immediately recognized the similarity of the song, both its melody and story, to the one collected by his father in 1910. The old Irish lullaby has been traced back to at least 1661 and has to do with an old man rocking a baby that was not his own, eerily similar to the cowboy song which has to do with motherless calves. Here are two lines from each song:

*Whopee ti-yi-yo, git along little dogies,  
It's your misfortune and none of my own.*

*Ee-ay-oh, my laddie, lie easy,  
It's my misfortune and none of your own.*

*Careless Love* is a poignant ballad, and *Turkey in the Straw* is a classic barn-dance tune.

Clare Ewing Grundman was one of the most prolific and respected of American composers of works for band. Early in his career he taught in high schools and then taught arranging, woodwind, and band at Ohio State University. He left Ohio State to do freelance composing and arranging and to study with Paul Hindemith. Then, during World War II, he served as the Coast Guard's chief musician. After the war, he concentrated on composition and has received many awards for his efforts in radio, television, motion pictures, ballet and Broadway.

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### Don Gillis

Born June 12, 1917, Cameron, Missouri  
Died January 10, 1978, Columbia, South Carolina

#### Tulsa

##### A Symphonic Portrait In Oil

Gillis completed *Tulsa* on July 7, 1950. It was commissioned by a Tulsa bank for the Tulsa Philharmonic Orchestra. Following is Gillis' description of the work:

*Tulsa is a symphonic poem in four sections, the first of which is a pastoral movement depicting the land before the settling of the white man. This moves without pause into a rather violent struggle for possession of the land. This struggle, filled with the energy and passion of frontier civilization, ends in victory as the land is transformed from wilderness to homestead*

*and thence to a modern city. The third movement attempts to "bring in" an oil well, and is graphic in its portrayal of the violence of a "gusher." The final section is a celebration in which the whole population joins in a shirt-tail parade and square dance in the street.*

Don Gillis studied at Texas Christian University and North Texas State University. At TCU he was the student leader for the Horned Frog Band. He was quite renowned for his innovative arrangements of swing music which were performed by the Horned Frog Marching Band. In the 1930's and early 1940's he served as associate conductor of the Fort Worth Symphony, as a staff trombonist and arranger for a radio station in Fort Worth, and as band director at Texas Christian. During the years 1944 to 1954 he was employed by NBC to produce broadcasts of Arturo Toscanini and the NBC Symphony. In 1955 he was inducted into the prestigious American Bandmasters Association. From 1958 through 1961 he was the president of Interlochen Music Camp. At the time of his death from a heart attack, he was director of the Center for Media Arts Studies and composer-in-residence at the University of South Carolina.

Gillis composed over 200 works for various instrumental and choral ensembles. In general his works are tuneful and picturesque and many describe various American scenes.

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# Acknowledgments

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

## BCC Support Staff:

Wright Kerr, Technical Operations Manager  
Jack Doyle, Lighting  
Paul McKee, Sound

Graphics and publicity materials were done by Mike Freeman.  
The printed program was produced by CompuTrac, Titusville.

# Community Band of Brevard

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

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

If you wish more information about the Band, or wish to join, contact Enoch Moser at (407) 452-5725, or see our web site at <http://www.brevard.cc.fl.us/~cbob/>.

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