

The Community Band of Brevard

Recipient of the John Philip Sousa Foundation's
1999 Sudler Silver Scroll Award

Presents

Americana

Sunday, June 3, 2001 at 3:00 P.M.

Auditorium

Merritt Island High School

Friday, June 8, 2001 at 8:00 P.M.

Fine Arts Auditorium

Brevard Community College, Cocoa

Sunday, June 10, 2001 at 3:00 P.M.

Auditorium

Brevard Community College, Titusville

Featuring

Aaron Collins, composer

June Hartley, soloist

Marion Scott, soloist

Barbara Ziegler, vocalist

Brevard



County

BOARD OF COUNTY COMMISSIONERS

Resolution

WHEREAS, the Board of County Commissioners is desirous of recognizing outstanding members of our community and their accomplishments; and

WHEREAS, THE COMMUNITY BAND OF BREVARD was established in 1985 with the documented purpose to educate its members, entertain its audience, and serve its community; and

WHEREAS, THE COMMUNITY BAND OF BREVARD is an all-volunteer organization that has provided 15 years of outstanding contributions to Brevard County's Cultural Environment; and

WHEREAS, THE COMMUNITY BAND OF BREVARD is the recipient of this year's prestigious Sudler Silver Scroll Award presented through the John Philip Sousa Foundation, and such Award is a national award presented to community bands each year based on music selection, overall sound and how a band contributes to the community; and

WHEREAS, since it was created 12 years ago, 20 bands around the country have received the Sudler Silver Scroll Award.

NOW, THEREFORE, BE IT RESOLVED THAT THE BOARD OF COUNTY COMMISSIONERS OF BREVARD COUNTY, FLORIDA, does hereby unanimously congratulate and commend

THE COMMUNITY BAND OF BREVARD

and extends its appreciation for their numerous hours dedicated to our community.

DONE, ORDERED AND ADOPTED, in regular session, this 31st day of October, A.D., 2000.

ATTEST:

Sandy Crawford
SANDY CRAWFORD, CLERK

Nancy Higgs
NANCY HIGGS, CHAIRMAN
BOARD OF COUNTY COMMISSIONERS
BREVARD COUNTY, FLORIDA



The Community Band of Brevard was the Recipient of the John Philip Sousa Foundation's 1999 Sudler Silver Scroll Award

Selection Criteria for the Sudler Silver Scroll

The band must have achieved and maintained particularly high standards of excellence in concert performances and have selected a high level of musical literature over a period of years.

The conductor must be incumbent in his or her position for a minimum of five years including the current year.

The band must have demonstrated a record of contributing significantly to the high standards of cultural environment in its community both by its performances and by involving a high percentage of community residents as performers.

Do You Play an Instrument?

The Community Band of Brevard is a valuable community resource for those who play a wind or percussion instrument and who are looking for an outlet for their skills. Membership is available to anyone who plays a band instrument. We do not audition new members.

If you play a band instrument, now is a good time for you to join. If you are interested, come to a rehearsal, which we have on Wednesdays at 7 P.M. in the band room on the Cocoa Campus of BCC. If you wish to speak to someone about the band, call Enoch Moser (452-5725) or Marion Scott (690-0128).

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, formerly the 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, 2001-2002 Schedule

Shall We Dance

September 16, 2001 (Sunday), 2:00 P.M.	North Brevard Senior Center, Titusville
September 20, 2001 (Thursday), 8:00 P.M.	BCC Fine Arts Auditorium, Cocoa
September 23, 2001 (Sunday), 3:00 P.M.	Merritt Island High School Auditorium

Cocoa Tree Lighting Ceremony

November 25, 2001 (Sunday)	Cocoa Village
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A Winter Concert

December 7, 2001 (Friday), 8:00 P.M.	BCC Fine Arts Auditorium, Cocoa
December 9, 2001 (Sunday), 3:00 P.M.	Merritt Island High School Auditorium

Christmas on the Green

December 16, 2001 (Sunday)	La Cita Country Club, Titusville
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Music by Women Composers (in support of Women's History Month)

March 17, 2002 (Sunday), 2:00 P.M.	North Brevard Senior Center, Titusville
March 22, 2002 (Friday), 8:00 P.M.	BCC Fine Arts Auditorium, Cocoa
March 24, 2002 (Sunday), 3:00 P.M.	Merritt Island High School Auditorium

Military Music

June 2, 2002 (Sunday), 3:00 P.M.	Merritt Island High School Auditorium
June 7, 2002 (Friday), 8:00 P.M.	BCC Fine Arts Auditorium, Cocoa

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

Welcome to the final concert in our 2000-2001 season. I hope you will find the music we selected for this concert to be an appropriate and enjoyable tribute to our great country. As usual, we found that our list of candidate music could support an entire season of concerts. Selecting from that list the final selections of musical *Americana* was a real challenge and I hope you enjoy the result.

I want to thank all the members of the Band, Mr. Scott, our Board of Directors, BCC (especially Dr. Brenda Fettrow and Mr. Jim Bishop), and you—our audience—for making this season (our sixteenth) so successful. Have a great summer and we'll see you back here in the fall.

Enoch Moser
Chairman, Board of Directors

Future Concerts

Instrumental Music Department of Brevard Community College,
2001-2002 Schedule, Jim Bishop, Director

Summer Fine Arts Theater Workshop

Crazy For You

June 28, 29, 30, 2001

Merritt Island High School Auditorium

For additional information, contact Merritt Island High School at 454-1018.

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.

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.

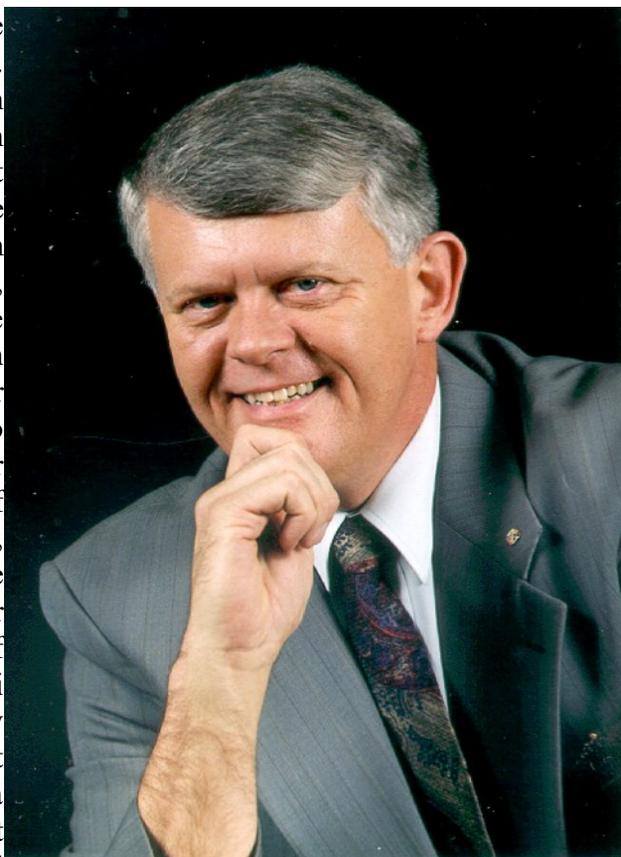
Mr. Scott has served as an adjudicator for concert, solo, ensemble, and stage band contests throughout Florida. He has served as Conductor/Clinician for various music festivals throughout Florida, such as All State Reading Bands in 1977 and 1978, All State Junior High Concert Band in 1980, Brevard All 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

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).

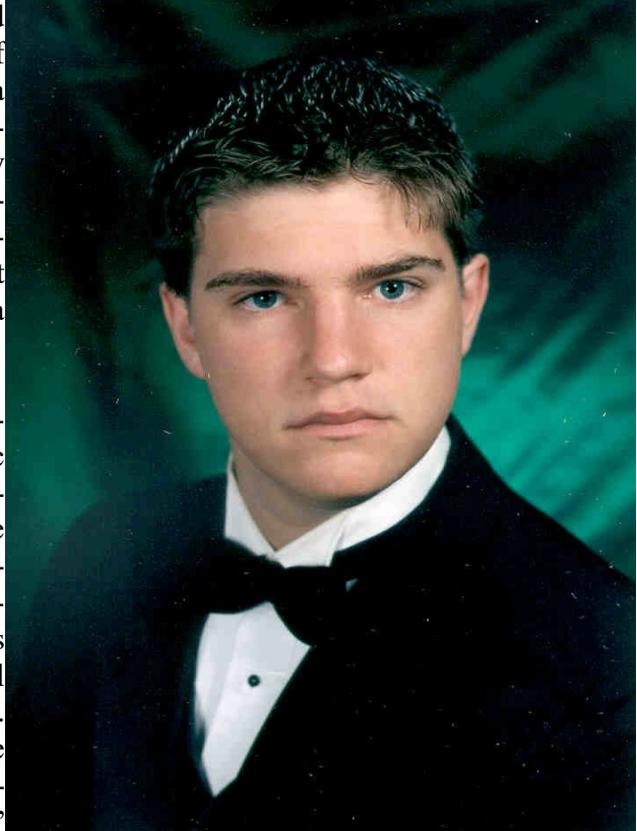


Joe Horvath

Guest Composer and Conductor

Aaron Collins is an up and coming concert and film composer. Collins is in his first year of attending the University of Florida for a bachelor degree in composition and conducting. Collins has nearly three hundred and fifty compositions under his belt, including 3 symphonies, 200 orchestral works, 8 solo concertos, 80 chamber works, 3 pieces for concert band, 2 choral works, and other various media projects.

Various ensembles throughout the world, including the Arditti String Quartet, the Stamic String Quartet, the Pittsburgh New Music Ensemble, the Atlanta Symphony Orchestra, the Los Angeles Philharmonic, the Seattle Symphony, and members of the Berlin Philharmonic have performed Collins' music. He has received numerous awards, including national and international prizes for his compositions. Collins has been recognized as one of the world's finest young composers, with his music being described as "emotionally charged" and "highly original and mesmerizing."



Aaron Collins

In addition to writing music for the concert hall, Collins maintains a very busy film-scoring schedule. He has scored several independent movies that attended prestigious film festivals, such as the Cannes and Sundance Film Festivals. Also, his music has accompanied commercials, documentaries, and other media.

This summer, Collins has been invited to travel around the world to work with some of the world's most prominent composers, including: John Williams, Michael Torke, Augusta Read Thomas, William Thomas McKinley, Elliot Goldenthal, and John Debney.

Collins is an active member of BMI (Broadcast Music, Inc.), SCL (Society of Composers and Lyricists), NFMC (National Federation of Music Clubs), and the American Composers Forum.

Guest Soloist

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.

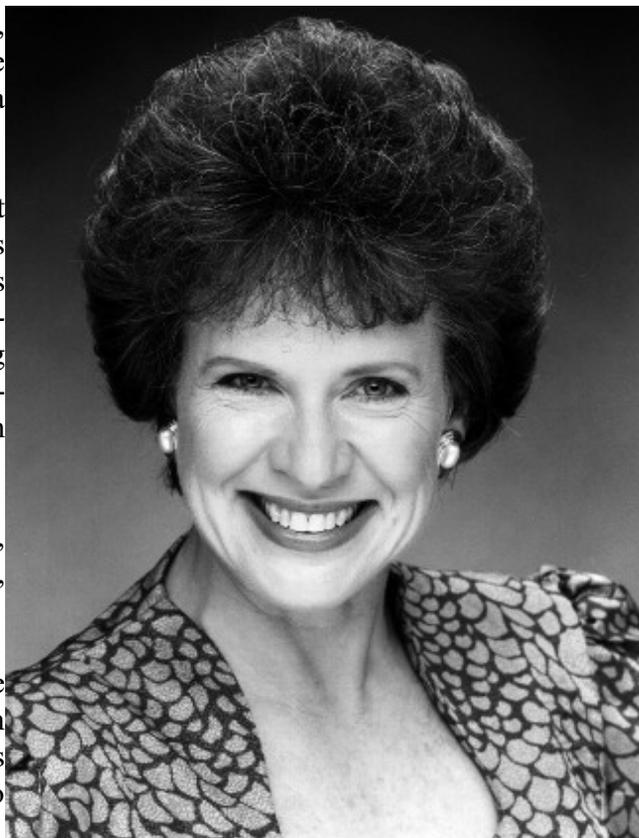
She has extensive experience as a soloist throughout the state of Florida in such works as Saint-Saëns' *Christmas Oratorio*, Haydn's *Creation*, Handel's *Messiah*, Bach's *Magnificat*, and *Hodie* by R. Vaughn Williams, among others. Barbara was featured soloist in European tours which covered Scandinavia, eastern and western Europe.

Ms. Ziegler is also well known for recitals, variety show appearances, Madrigal Dinners, and period fashion shows.

Barbara has been an adjunct member of the vocal faculty at BCC, and directed choirs from school age through adult via public schools and as a church choir director. She has also taught voice, piano and bassoon privately.

Theatrically she has portrayed Dorothy Brock in *42nd Street*, Marion in *Music Man*, Laurey in *Oklahoma*, Cinnamon in *Saloon Keeper's Daughter*, Crane in *Exit the Body*, and the Cousin in *Madame Butterfly*.

In films she portrayed a NASA executive in Clint Eastwood's film *Space Cowboys*. She has read for FM 90.7 Audio Reading Program, and to the above she is adding various radio/television commercials/industrial films.



Barbara Ziegler

Community Band of Brevard Personnel

Flute/Piccolo: Kathleen Colman, Retail Coordinator; Dewitt Courtney, Electrical Engineer (Retired); *Michael Freeman, Lead Engineer; †Carrie Giordano, Music Educator; Connie Miller, Educator; *Gwen Phelps, Volunteer Worker; Alice Reshel, Software Engineer.

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

Clarinet: Allison Adams, College Student; Charles Almeida, Jr., Musician; 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; *Gay Whitley, Caterer.

Bass Clarinet: Jessica Armitage, Homemaker; *Gay Whitley, Caterer.

French Horn: Charlotte Barton, Engineer (Retired); Anne Beyette, Homemaker; Aaron Collins, College Student; Seth Miller, Music Educator (Retired); †Robert Walters, U. S. Air Force (Retired).

Alto Saxophone: James Archer, Student; Jay Robinson, College Student; *Rebecca Smith, Logistics Analyst; †Jeffrey Vickers, Electrical Engineer.

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

Baritone Saxophone: Joseph Horvath, Music Educator.

Trumpet/Cornet: Cheree Coleman, Administrative Assistant; John Lisbeth, Systems Analyst; John Tre-size, Service Technician; †Russ Weinstein, DDS (Retired); Jeffrey Wildgen, Software Engineer; *David Wilson, KSC Groundskeeper.

Trombone: †Laurent Gareau, Music Educator (Retired); Jeffrey Gugel, Product Development Engineer; Jack King, Aerospace Industry (Retired); Derek McLean, College Student; Brent Mounger, High School Student; 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: Courtney Botts, College Student; Thomas Courtney, Contract Specialist, U. S. Navy; Richard Kauffman, Fire Captain (Retired); †Edward Moran, Engineering Specialist; Joseph Olka, High School Student.

Percussion: Ed Eliason, Sales Representative; †William Helms, Physicist; Debera McKinney, Linguist; Phyllis Robbins, Law Enforcement (Retired).

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

†Section Leader

Program

America the Beautiful Bates-Ward
Arranged by Carmen Dragon
Vocalist: Barbara Ziegler

Pastime, A Salute to Baseball..... Jack Stamp

Over the Rainbow..... Harold Arlen (music), E. Y. Harburg (words)
Arranged by Gene Egge
Vocalist: Barbara Ziegler

Shenandoah Frank Ticheli

Ragtime Suite (Saxophone Quartet)..... Frackenpohl
Charlie Almeida, Jim Bishop, Joe Horvath, Marion Scott

American Civil War Fantasy Jerry H. Bilik

Dixie Morton Gould

Intermission (15 Minutes)

Yankee Doodle Morton Gould

Wonderful World of Disney John Edmonson

Suite of Old American Dances Robert Russell Bennett

Dixieland Jam! Bob Lowden

Tribute to Elvis James Christensen

Joy of Humankind Aaron Collins
Conducted by Aaron Collins
Soloist: Marion Scott (saxophone), June Hartley (piano)

God Bless America..... Irving Berlin
Vocalist: Barbara Ziegler

Program Notes

Katharine Lee Bates

Born August 12, 1859, Falmouth, Massachusetts
Died March 28, 1929, Wellesley, Massachusetts

America the Beautiful

Although she had been to Europe many times, Katharine Lee Bates, a professor at Wellesley College in Massachusetts, had never seen much of her native country. So, in 1893, she attended the Columbian Exposition in Chicago and then traveled on to Colorado Springs. One day, she ventured to the top of nearby Pikes Peak. She was overcome by the view from the summit and that night wrote the first draft of a poem, *America the Beautiful*. It was published two years later in a magazine called *The Congregationalist*. In 1913, her poem was set to the music of *Materna*, a song written by Samuel Augustus Ward in 1895. That song's melody was first published in 1888 as a setting for the hymn *Oh Mother Dear Jerusalem*. So stirring and popular was *America the Beautiful* that it was serious competition for *The Star Spangled Banner* when a national anthem was selected in 1931. Many people still feel that it would have made a more inspiring choice. Carmen Dragon's arrangement is certainly a beautiful setting for the work.

Katharine Lee Bates was the fifth child born to William and Cornelia Frances Lee Bates. The family had come to Falmouth in 1858. The Reverend Bates served as pastor of the First Congregational Church on the Village Green right around the corner from the family's home. Her father died from a spinal tumor when she was one month old. Miss Bates' family moved to Wellesley (at that time known as Granitville) when she was still a child. She graduated from the high school there and then Wellesley College in 1874. She was also a professor there until 1925.

In her own circles, Miss Bates was a noted scholar, poet and writer. She was a prolific author, publishing many volumes of poetry, books on her travels to Europe and the Middle East, and stories, verses and plays for children.

She enjoyed writing about animals and for children, but felt such writings were incongruous with her professorship, so she published books on Shakespeare and pre-Shakespearean English religious drama. Nevertheless, critics of the day acclaimed her book, *Sigurd: Our Golden Collie*.

Jack Stamp

Born March 5, 1954, Washington, D.C.

Pastime, A Salute to Baseball

In 1998, shortly after receiving a commission to compose this work, Mr. Stamp learned that Candlestick Park, home of the San Francisco Giants, was to be torn down after the 1999 baseball season. That brought back his childhood memories of attending the 1962 World Series between the Giants and the Yankees, so he decided to include in *Pastime* salutes and accolades to the 1962 Giants as well as to the terrific baseball season of 1998. Those salutes and accolades are aligned with germane measure numbers and are too numerous to describe here. Some examples are: in measure 60, the flute and bells play the notes "B-A-B-E"; measures 63-69 contain the tune "Meet Me in St. Louis" to honor Mark McGwire; and measure 70 has a fanfare for McGwire's tremendous accomplishment.

This work is loosely woven around motives from the song *Take Me Out to the Ball Game*. That 1908 song was written by Jack Norworth (words) and Albert von Tilzer (music) - twenty years before von Tilzer saw his first baseball game. The song was introduced in vaudeville by von Tilzer and was very successful there.

Jack Stamp holds bachelors, masters, and doctors degrees in Music Education, Percussion Performance, and Wind Conducting, respectively. His composition teachers included Robert Washburn and Fisher Tull.

Mr. Stamp is currently Professor of Music and the Conductor of Bands at Indiana University of Pennsylvania where he conducts the Wind Ensemble and Symphony Band. He is in high demand as a guest conductor, clinician, and adjudicator. His works have been performed by leading military and university bands, and he is often commissioned to compose new works.

Harold Arlen

Born February 15, 1905, Buffalo, New York
Died April 23, 1986, New York City

Over the Rainbow

The Wizard of Oz, a 1939 film, is a true American classic. It is based on L. Frank Baum's story of a Kansas girl who goes "Over the Rainbow" to a land of colorful characters and spirited adventure. Judy Garland, then fourteen years old, introduced *Over the Rainbow* in the

Program Notes (continued)

movie. It received the Academy Award for best song, and was Garland's theme song throughout her career. In March, 2001, the National Endowment for the Arts and the Recording Industry Association of America named *Over the Rainbow* the top song of the twentieth century.

Hyman Arluck (Harold) Arlen sang, as a child, in the choir of the synagogue where his father was a cantor. In his teens, he played piano at local movie houses and on Lake Erie excursion boats. In his 20's he moved to New York City and worked as an arranger, pianist and singer. He achieved fabulous success as a song-writer and contributed to many Broadway shows and films.

Frank Ticheli

Born January 21, 1958, Monroe, Louisiana

Shenandoah

Shenandoah was a shanty used with the windlass, capstan, and winches for loading cargo. The word shanty, or "chanty", is probably derived from the French word "chanter" - to sing. Shanties were originally shouted out, with emphasis on a syllable or word as sailors performed their work. Shanties developed separate rhythms for the various chores at sea - for raising the anchor (which was done by marching around the capstan), hauling ropes, etc.

The origin of *Shenandoah* is not known. Some believe it originated among the early American river men or Canadian voyageurs. Others believe it was a land song before it went to sea. Most agree that it incorporates both Irish and African-American elements.

Shenandoah was tremendously popular both on land and sea and was known by countless names, including: *Shennydore*, *The Wide Missouri*, *The Wild Mizzourye*, *The World Of Misery-Solid Fas* (a West Indian rowing shanty that may be older than other versions), *The Oceanida* and *Rolling River*.

W. J. Alden published two verses of the song in *Harper's Magazine* in 1882. R. Abrams collected a version of *Solid Fas* in England in 1909. The shanty is believed to date at least to the 1820s.

Shenandoah was an Indian chief who lived on the Missouri River.

Ticheli has developed one of America's most

beloved folk songs into a gorgeous concert band setting. A shimmering beauty prevails throughout the transparent sonorities that mark the overall design of the piece, yet the mood easily shifts into moments of power and grandeur- intense and uplifting moments that capture the noble American spirit inherent in the song.

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

His music has been described as '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).

He has won many prizes for his music including the prestigious Goddard Lieberon fellowship and Charles Ives Scholarship (both from the American Academy and Institute of Arts and Letters); the 1989 Walter 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.

Program Notes (continued)

Arthur Frackenpohl

Born April 23, 1924, Irvington, New Jersey

Ragtime Suite (Saxophone Quartet)

"Ragtime" is music played in "ragged time", or with syncopation. Its heritage lies in the rhythms of Black dancers who used their heels to make drum sounds, the rhythmic renditions of Black church singers, and the call-and-response pattern of slave work songs. In its beginnings, ragtime was not written down so there is no way to know the situation of its first performance. Some historians single out 1892 as its seminal year and the composition *Michigan Waters* published by Tony Jackson, an African American. The word "ragtime" first appeared in printed music the following year on the sheet music for *Ma Ragtime Baby*, written by Fred Stone, an African American musician in Detroit.

Frackenpohl's *Ragtime Suite* consists of three separate ragtime pieces including: *Maple Leaf Rag* (Joplin), *Sun Flower Slow Drag* (Joplin/Hayden), and *Harlem Rag* (Turpin).

Arthur Roland Frackenpohl received his B.A. with distinction from the Eastman School of Music and the University of Rochester, his M.A. from Eastman and his Doctorate from McGill University, in Montreal. He studied with Bernard Rogers, with Darius Milhaud at Tanglewood and Nadia Boulanger in Fontainebleau, France where he was awarded First Prize in Composition.

He taught piano, composition and theory at the Crane School of Music in Potsdam, New York from 1949 to 1985 and now is a Professor Emeritus.

He has received annual ASCAP awards since 1964 and the State University of New York (SUNY) Chancellor's Award for Excellence in Teaching in 1982. He has published over 250 instrumental and choral compositions and arrangements, various recordings and one book, *Harmonization at the Piano*. Dr. Frackenpohl also has received grants from the Ford Foundation and the SUNY Research Foundation.

Dr. Frackenpohl and his wife, Mary Ellen, have four grown children.

Jerry H. Bilik

Born October 7, 1933, New Rochelle, New York

American Civil War Fantasy

This tone poem portrays the mood, music, and events leading to the American Civil War. Following tunes depicting daily life in the North and South, we hear the rumblings of marching drums and the sounds of patriotic songs. After a meditative reflection, the noise of battle describes the conflict. Finally, a new hope for a perpetually united America rises from the ashes. (This information provided by Mr. Bilik and quoted in *Program Notes for Band* by Norman E. Smith.)

Featured in the medley are: *Listen To The Mocking Bird*; *Dixieland*; *Camptown Races*; *John Brown's Body*; *Dixie*; *Battle Cry Of Freedom*; *Maryland, My Maryland*; *When Johnny Comes Marching Home*; *Just Before The Battle, Mother*; *Marching Through Georgia*; *The Yellow Rose Of Texas* and *Battle Hymn Of The Republic*.

Mr. Bilik studied at the University of Michigan where he was chief arranger for bands. After graduating from UM, he served as the arranger for the U. S. Military Academy Band and later did freelance arranging in New York City. He served on the music faculties of the University of Michigan and Wayne State University. He was music director and conductor of the Jackson (Michigan) Symphony Orchestra. He now lives in Los Angeles and is a freelance composer, conductor and arranger. He is in demand as a lecturer and clinician.

Morton Gould

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

Dixie

The well-known song *Dixie* (or *Dixie's Land*) was written by Daniel Decatur Emmett, a native Ohioan of Virginia parentage. Though widely known as a Confederate Civil War ballad, Emmett actually wrote it to be a "hooray song" or "walk-around" for a minstrel show. The Bryant Minstrels introduced the song at Mechanics Hall in New York on April 4, 1859.

While not known with certainty, the most likely origin of the word "Dixie" is a ten-dollar note issued by the Citizens' Bank of Louisiana and circulated throughout the South. The French population of New Orleans referred to "ten" as

Program Notes (continued)

“dix” and inevitably the ten-dollar note became known as a “Dixie”.

The song spread like wildfire, and soon everybody was singing or whistling it. One New York newspaper in 1861 said “*Dixie* has become an institution, an irrepressible institution in this section of the country.” It was played at the inauguration of Confederate President Jefferson Davis in Montgomery, Alabama.

Confederate soldiers took over the melody for new martial lyrics and adopted it as a favorite war song. It was heard in war camps, on the march, and on the battlefield. Pickett ordered that *Dixie* be played to elevate the morale of his troops before initiating his charge at Gettysburg. It is often regarded as the Confederate national anthem.

The North continued to claim the song, however, and at least one set of pro-Union words was written for it. When the war was over, President Lincoln jokingly insisted that the Union armies had acquired *Dixie* as one of the spoils of victory. He also, at the same time, requested the U. S. Marine Band to play it for him outside the White House.

Yankee Doodle

Yankee Doodle was the most famous popular song in the American colonies. A probable history of the song is as follows: Richard Shuckburg, a British army physician during the French and Indian War, was so amused at the sight of the ragged and disheveled colonial troops under British General Braddock that he decided to mock them. Around 1755 he improvised a set of nonsense lyrics to an English tune, “Lucy Locket”, and passed it off as the latest English army song. His nonsense song was *Yankee Doodle*. It grew so popular with the British troops in the colonies that for the next two decades they used it to taunt the colonists, sometimes by singing it loudly outside church during religious services.

When the Revolutionary War broke out, the colonials adopted *Yankee Doodle* for their own purposes. It became a favorite in every camp and was frequently heard in battle, in defeat and in victory. It was played at the final surrender of General Cornwallis at Yorktown on October 19, 1781.

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).

John Edmonson

Born February 3, 1933, Toledo, Ohio

Wonderful World of Disney

Of all *Americana* treasures, there is none more recognizable than the many legacies of Walt Disney. Edmonson's marvelous arrangement captures the Disney spirit in some of Disney's most unforgettable songs. Included are: *Mickey Mouse March*; *It's A Small World*; *Chim Chim Cheree*; *Zip-A-Dee-Do-Dah* and *A Dream Is A Wish Your Heart Makes*.

John Baldwin Edmondson's family moved to Virginia when he was quite young. There he learned music by playing in his family's dance band. Later they moved to Florida where he graduated from Sarasota High School and the University of Florida. Following a stint in the U. S. Army, he continued his studies at the University of Kentucky. He spent the 1960's in Kentucky where he was a public school teacher, staff arranger for several universities, and a professional trumpet and piano player as well as a composer and arranger. In the 1970's he spent several years in Miami serving as an educational editor. Then he worked a few years for a music publisher in Wisconsin. Since 1987, he and his wife, noted composer Ann McGinty, have lived in Scottsdale, Arizona. Together they have published over 300 compositions.

Robert Russell Bennett

Born June 15, 1894, Kansas City, Missouri

Died August 18, 1981, New York City

Suite of Old American Dances

Robert Russell Bennett composed the *Suite of Old American Dances* in 1950. This suite is an original composition for band in which the

Program Notes (continued)

composer seeks to set the mood of a Saturday night barn dance with all the gaiety which festivity demands, recalling several of the characteristic dances remembered from childhood. The goal achieved is a genuine piece of music—not a novelty as one might expect from such a setting. Bennett has described the music as “native American dance forms ... treated in a ‘riot’ of instrumental colors,” and the composition is distinguished by superb effectiveness of instrumental writing and facile flow of musical ideas. The dances include: *Cake Walk*, *Schottische*, *Western One-Step*, *Wallflower Waltz*, and *Rag*. (source: Acton Osterling, Jr., University of Louisville)

R. R. Bennett’s parents both were musicians. His father was a band director, trumpeter, violinist, and baseball player. His mother was a piano teacher. He became interested in music while recovering from polio, which he contracted at the age of four. He wrote his first work at age nine, and began conducting at age eleven. He played trumpet in his father’s band and was employed as a theater organist and as a violinist-violist in an orchestra. He served as a director of U. S. Army Bands in 1918 and 1919. In the 1920’s and 30’s he spent several years studying in Europe. There he took lessons from Nadia Boulanger, perhaps the century’s most influential teacher of composition. In the 30’s and 40’s he lived in Hollywood and composed more than thirty scores for motion pictures.

Between 1920 and 1976 he scored all or part of more than three hundred shows. In his peak season he had twenty-two shows running concurrently in New York. He did arrangements for Irving Berlin, Rudolf Friml, George Gershwin, Jerome Kern, Frederick Loewe, Cole Porter, Richard Rodgers, and many others. Musical media did not limit him and his works include chamber music, operas, organ sonatas, symphonies, scores for movies and television, and pieces for band.

Various

Dixieland Jam!

Dixieland is a true American art form which evolved primarily from ragtime and the blues. *Dixieland* refers to the musical styles of the earliest New Orleans and Chicago jazz musicians, recorded from 1917 to 1923, as well as its developments and revivals beginning during the late 1930s. It refers to collectively improvised small band music. Its materials are rags, blues, one-steps, two-steps, marches, and pop tunes. Simultaneous counterlines are supplied by trumpet, clarinet, and trombone, accompa-

nied by combinations of piano, guitar, banjo, tuba, bass, and drums. Major exponents include Joe King Oliver, Jelly Roll Morton, Louis Armstrong, Sidney Bechet, Kid Ory, Johnny Dodds, Paul Mares, Nick LaRocca, Bix Beiderbecke, and Jimmy McPartland.

For *Dixieland Jam!* Bob Lowden chose several Dixieland classics that everyone loves. Selections include: *Basin Street Blues*; *Maple Leaf Rag*; *Tin Roof Blues*; *Bill Bailey* and *When The Saints Go Marching In*.

James Christensen

Tribute to Elvis

Is there any more fitting *Americana* than the music of Elvis Presley? The undisputed “King of Rock and Roll” rose from humble circumstances to launch a revolution in American popular music. In the 1950’s his career focused on rock and roll, in the 1960’s on movies, and in the 1970’s on touring and performing to capacity crowds. He died in 1977 at the age of forty-two.

Elvis, truly an American icon, holds several records including: most Top Forty hits (107), most Top Ten hits (38), most consecutive #1 hits (10), and the most weeks at #1 (80).

The music of the “King” lives on and is as popular now as ever. Christensen’s medley, *A Tribute to Elvis*, includes such great songs as: *Love Me Tender*, *Blue Suede Shoes*, *Heartbreak Hotel*, *Don’t Be Cruel*, and *Can’t Help Fallin’ In Love*.

James Christensen is well known throughout the United States and Canada as a conductor, composer, and arranger. His music (over 250 published works) is heard regularly worldwide on records, radio, television specials and in documentary films.

Jim has been associated with Walt Disney Productions for 30 years. He was music director for Disneyland and Walt Disney World for 12 years and wrote soundtracks for the “Main Street Electrical Parade,” “Fantasy in the Sky,” and many other Disney productions. He has been guest conductor of many orchestras and bands in the US and Canada, including the Houston Symphony, Milwaukee Symphony, the New Orleans Pops, the Winnipeg Symphony, the Los Angeles Chamber Orchestra, the Radio City Music Hall Orchestra, and the Hollywood Bowl Orchestra. He continues as music director and conductor of the Pacific Pops Orchestra.

Program Notes (continued)

Jim has held the position of director of the University of Wisconsin Marching Band (performed at the Rose Bowl), conducted the Wisconsin and New York All-State Concert Bands, and has directed Band Days at the University of Southern California, Arizona State University, the University of Arizona, the University of Idaho, and Indiana University. In 1992, Christensen was guest conductor of the All-American Marching Band at the grand opening of Euro Disneyland in Paris, France. Jim conducts often with the Community Band of the Sea. Jim is also a trombone clinician with UMI-CONN.

The "Christensen Sound" has been heard in arrangements and orchestrations for the Boston Pops, the London Philharmonic, the Hollywood Bowl, the Academy Awards Show, several Super Bowls (and Sun, Fiesta, and Orange Bowls), and National Public Radio. While conductor of the All-American College Orchestra for nine seasons at Disney World's EPCOT Center, he worked with numerous world-renowned artists and celebrities. His music is heard at theme parks in Asia, Europe, and the US, including all the Disney parks, Knott's Berry Farm, Canada's Wonderland, Hershey Park, Lotte World (Korea), Everland, and Movie World in Germany.

Aaron T. Collins

Born March 13, 1982, Corvallis, Oregon

The Joy of Humankind

The Joy of Humankind is a single-movement work that's scored for tenor saxophone, piano, and band. The composition centers around two themes, both introduced by the tenor saxophone. The piece was written for Marion Scott and the Community Band of Brevard.

Please see Aaron's biographical information in front pages of this program.

Irving Berlin

Born May 11, 1888, Temoyun, Kirgizia, Russia
Died September 22, 1989, New York City

God Bless America

In 1918, Irving Berlin produced *Yip, Yip Yaphank*, an all-soldier show at Camp Yaphank. *God Bless America* was one of the songs in that show, but Berlin decided to delete it from the production. In 1938, Kate Smith asked Berlin to write a song for her to use in her Armistice Day radio show. Unable to write anything that satisfied him, he remembered the

song from *Yip, Yip Yaphank* and gave her, free of charge, exclusive performing rights. She first performed it on her radio show on November 10, 1938, the last peacetime Armistice Day this country celebrated before World War II.

In 1939, both major political parties used *God Bless America* in their Presidential nominating conventions. Kate Smith recorded the song for Columbia and it became immensely popular. It was heard or sung at rallies, balls, and athletic events nation wide.

Berlin was a passionate patriot and did not want to profit from this patriotic song. In 1939 he copyrighted it in the names of Gene Tunney, Mrs. Theodore Roosevelt, Jr., and A. L. Berman and stipulated that all proceeds go to the Boy and Girl Scouts.

This stately and reverent song represents the thoughts of the multitudes of immigrants such as Berlin, himself, who were grateful to this country for giving them the opportunity to transcend the limitations of their old world origins.

Israel Baline, the son of a Jewish cantor, immigrated to the United States from Russia with his family in 1893. Here, he spent his early years in great poverty. In 1904, he worked as a singing waiter in Chinatown and Bowery cabarets of New York City. After a printer erroneously printed his name "Irving Berlin" on a piece of music, he chose that name for his own. In 1911, he achieved success pioneering ragtime with *Alexander's Ragtime Band* (originally titled *Alexander and his Clarinet*) and *Everybody's Doin' It*.

In his incredibly successful career, he produced over 1500 songs including those from such memorable Broadway hits as *The Cocoanuts*, *Ziegfeld Follies*, *This is the Army*, *Annie Get Your Gun*, and *Call Me Madame*. His *White Christmas* has been the best-selling piece in all of music history except perhaps for John Philip Sousa's *Stars and Stripes Forever*. All this is particularly remarkable considering that he could not read music and could play the piano only in the key of F-sharp. That fact kept his fingers mostly on the black keys, but his special piano could automatically transpose, a feature he controlled with a lever under the keyboard.

Program Notes by Enoch Moser
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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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