

The Community Band of Brevard

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

Presents

Music by

Women Composers

Sunday, March 17, 2002 at 2:00 P.M.
North Brevard Senior Center, Titusville

Friday, March 22, 2002 at 8:00 P.M.
Fine Arts Auditorium
Brevard Community College, Cocoa

Sunday, March 24, 2002 at 3:00 P.M.
Auditorium
Merritt Island High School

Featuring

Claire Baggarly, Guest Conductor
Dr. Brenda Fettrow, Narrator (3/22)
Carrie Giordano, Soloist and Associate Conductor
Laura Singletary, Guest Conductor, Narrator (3/17, 3/24)
Tom Waid, Associate Conductor

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

Music of War and Peace

June 2, 2002 (Sunday), 3:00 P.M.
June 7, 2002 (Friday), 8:00 P.M.

Merritt Island High School Auditorium
BCC Fine Arts Auditorium, Cocoa

Memorial Day Concert

May 27, 2002 (Monday)

Cocoa Riverfront Park

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.

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).

Chairman's Message

How many women composers can you name? Not many, I bet.

The fact is that women composers have been writing music for a long time. Indeed, the first composer of either gender about whom complete biographical information is known is a woman-Hildegard of Bingen (1098-1179). Traditionally, however, women composers have been few and far between. Perhaps that was because of society's norm of women's role being associated with home life and nurturing. Nurturing, however, is a particularly valuable activity in most aspects of life, including music. One of the most musically nurturing people ever was Nadia Boulanger (1887-1979). The list of famous composers she trained is remarkable and includes: Aaron Copland, Virgil Thomson, Roy Harris, Elliot Carter, Roger Sessions, David Diamond, Walter Piston, Louise Talma, Elie Siegmeister, Igor Markevitch, Easley Blackwood and Marc Blitzstein. She also taught and nurtured her sister, Lili, one of whose works is in this concert.

Regrettably, society's norm for women sometimes forced them to conceal their identities in order to be successful in exercising their talents. Betty Fennell is one such lady. She chose to use a male pen name, and only recently did she reveal her secret. You will hear one of her works in our concert.

Fortunately the world began changing in the fifties. Since then women composers have been finding more and more freedom to share their talents with the world. Indeed, some women, such as Ellen Taaffe Zwilich, are so successful that composing provides their entire livelihood. Ms. Zwilich was the first woman to receive the Pulitzer Prize in Music Composition.

Our concert includes music by composers that most of us never before heard of. Most of them are currently active. Some of them are quite young (Eseld Pierce is only 26 years old). I think chances are good that you will hear much more of their music in the future.

Our concert was conceived as a way to support Women's History Month by bringing recognition to some really fine composers. I hope we have succeeded and that you enjoy their music.

Enoch Moser

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

Carrie Giordano is a graduate of Florida State University with a Bachelor of Music Education degree. While at Florida State, she studied flute with Professor Charles DeLaney, and performed in many area ensembles such as Wind Symphony, Tallahassee Winds, Symphonic Band, Opera Orchestra, and the University Symphony Orchestra. She performed under the batons of such distinguished musicians as Robert Shaw, Gunther Schuller, Donald Hunsberger, Phillip Glass, Walter Hartley, James Croft and H. Robert Reynolds.

Ms. Giordano is a current member of FBA, FOA, MENC, FMEA and Tau Beta Sigma music sorority. Additionally, she is the principal flute with the Central Florida Winds and the Community Band of Brevard. She is the Associate Director of Bands and the Director of Orchestras at Palm Bay High School in Melbourne. Her duties at Palm Bay include: teaching the Concert Band, Symphonic Band, Chamber Orchestra, Full Orchestra and Eurhythmics class.



Carrie Giordano

Associate Conductor

Originally from Merritt Island, Tom Waid first developed as a musician in the Brevard County School System where he was a founding member of the Merritt Island High School Band directed by Marion Scott. He graduated from Merritt Island High School in 1966 and went on to study music at the University of South Florida and received his bachelor degree in Music Education in 1970. He has been a Tuba player with the Florida Gulf Coast Symphony Orchestra, the Portland, Maine Symphony Orchestra, and La Orquesta Sinfonica del Estado de Mexico in Toluca, Mexico. In addition he has performed with the Handel-Haydn Society of Boston and has been the Tuba player with the Cambridge Brass Quintet in Boston and the Contemporary Brass Quintet in Philadelphia. As a Band director he has served at Cocoa Beach High School and at John Bartram High School in Philadelphia. His most extensive musical experience has been, along with his wife, Linda, as a member of The United States Army Band in Washington D. C. He has performed with The U. S. Army Ceremonial Band and the Army Herald Trumpets. Most of his time with The Army Band has been spent as a Tuba Player with The Concert Band. In February 2000 he and Linda retired from The Army Band and took a break from work and music and voyaged to the Caribbean aboard their sailboat. After fourteen months of a free and easy lifestyle they've returned to Tom's hometown of Merritt Island and are back to work and musical activities. In addition to being a musician he is also a Scuba Diving Instructor and has taught at the Annapolis Scuba Center in Annapolis, Maryland and has taught recreational scuba diving at the United States Naval Academy in Annapolis. Presently he is teaching at American Divers International on Merritt Island.

Guest Conductor

Laura Singletary is in her fourth year as Director of Bands at L. B. Johnson Middle School in Melbourne, Florida. Mrs. Singletary previously taught band at Edgewood Middle School in Merritt Island, Florida, and at Radium Springs Middle School in Albany, Georgia. She holds undergraduate degrees in Music Education and Flute Performance from The Florida State University, and a Master's degree in Music Education from The University of Illinois. She presented with a team of clinicians in a session on "Classroom Management in the Middle School Band Program" at the FMEA Summer Convention in 2000, and has recently conducted the Heartland Honor Band, a group spanning a five-county area surrounding Sebring, Florida. Her professional associations include membership in the Music Educators National Conference, The Florida Music Educators' Association, and the Florida Bandmasters' Association.

Guest Conductor

Claire J. Baggarly was appointed Chair of the Department of Fine Arts at Brevard Community College in 2001. Prior to that she was the director of Choral Activities on the Cocoa Campus of Brevard Community College from 1998 and before that appointment, she taught in the Brevard County School System at all levels for over 20 years both in choral and instrumental music.

She received her BA in Music Education from Florida Technological University (UCF) and her M.ED in Music Education from the University of Central Florida. Although the majority of her teaching career has been in choral music, she maintained a private studio in clarinet where many of her students have received superior ratings at the district and state level. She also has been the clarinet instructor for Brevard Community College.

Her professional affiliations have been with the Florida Bandmasters Association, Florida Vocal Association, ACDA, MENC, and FMEA. Her most recent honors have been named as teacher of the year at Rockledge High (1988) and finalist for Brevard County's teacher of the year (1988) along with being named as a member of the 1998 and 2000 Who's Who Among America's Teachers. She received the VIP award at Brevard Community College in 2001 for meritorious service.



Claire J. Baggarly

Community Band of Brevard Personnel

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

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

Bassoon: Donna Kibbe, Guidance Counselor (Retired).

Clarinet: George Bloomer, College Student; †Elise Curran, Musician/Music Educator; Laurie Dere-mer, Educator (Retired); *Susan Eklund, Educator; Dorothy Hibbard, Music Educator; *Enoch Moser, Engineer; Michael Rowsey, Music Educator; David Tweed, (Retired).

Bass Clarinet: Jessica Armitage, Homemaker; James LaDue, Industrial Design Consultant.

French Horn: Charlotte Barton, Engineer (Retired); Anne Beyette, Photographer; Martha Karbler, Homemaker; Daniel McLean, High School Student; Seth Miller, Music Educator (Retired); †Robert Walters, U. S. Air Force (Retired).

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

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

Trumpet/Cornet: Cheree Coleman, Administrative Assistant; Milton Farrow, Musician; John Lisbeth, Systems Analyst; †Russ Weinstein, DDS (Retired); Jeffrey Wildgen, Software Engineer.

Trombone: †Laurent Gareau, Music Educator (Retired); Roger Goodman, Educator (Retired); Chris Sharp, Musician/Composer/Arranger; Chester Wilcox, Jr., Electrical Engineer (Retired); Richard Wood, V. P., Engineering Co.; Merle Zimmerman, Aerospace Management (Retired).

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

Tuba: Allen Ammerman, High School Student; †Edward Moran, Engineering Specialist; Thomas Waid, U. S. Army (Retired).

Percussion: Ed Eliason, Sales Representative; *Russell Jones, Aerospace Technician; Derek McLean, College Student; Daniel Richardson, Senior Propulsion Engineer; Phyllis Robbins, Law Enforcement (Retired).

Piano: Jane Francoeur, Homemaker.

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

†Section Leader

Program

Early Light Carolyn Bremer

A Name Perpetual *hanow a bes vynytha*..... Eseld Pierce

Concertino for Flute..... Cécile Chaminade
Arranged by Clayton Wilson

Soloist: Carrie Giordano

Reflections on the Hudson Nancy Bloomer Deussen
Arranged by Virginia Allen

Conducted by Tom Waid

Celebration Fanfare from *Stepping Stones* Joan Tower
Arranged by Jack Stamp

Conducted by Laura Singletary

Intermission (15 Minutes)

Spirit of Freedom Tracey Rush

Conducted by Carrie Giordano

Allan-a-Dale Overture Eric Hanson

Conducted by Claire Baggarly

Danza do los Duendes *for Symphonic Band* Nancy Galbraith

Women of the Podium March..... Virginia Allen

Conducted by Laura Singletary

Nocturne..... Lili Boulanger
Arranged by Marion Scott

Three Negro Dances Florence Price
Arranged by Erik W. G. Leidzén

1. Rabbit Foot
2. Hoe Cake
3. Ticklin' Toes

To Walk With Wings *Fanfare and Overture*..... Julie Giroux

Program Notes

Carolyn Bremer

Born October 28, 1957, Santa Monica, CA

Early Light

Carolyn Bremer has created this arresting transcription for band of her orchestral work of the same name. Bright, tonal, and uplifting, the composition is as joyous and as full of wonder as is the title!

Early Light was composed for the Oklahoma Philharmonic Orchestra to open the finale concert of the Summerwind Festival of the Arts. Bremer transcribed the work for Wind Symphony that same year. Eugene Corporon, Director of the North Texas Wind Symphony, says, "The piece cleverly utilizes elements of the national anthem, but not, according to the composer, for a glorification of patriotism, but rather for her love of that great American pastime, baseball, and, as musicologist Michael Lee states, the 'happy anticipation of the first pitch.' In this context, the resounding snap of the slapstick near the end of the overture just might be the crack of the bat!"

Dubbed a composer "driven by hobgoblins of post modernist cant," and an "unpredictable extension of Brahms," Carolyn Bremer indites a catalogue of diverse, entertaining, sardonic, and provocative works. She came to composition somewhat late—at the age of 24—on the heels of intensive training as an orchestral bassist. As of late, she has come to regard the questions raised in issue-oriented, experimental and political music, and multimedia settings as central to her work as a composer, conductor, and educator.

Her catalogue contains works based on the Clarence Thomas Confirmation Hearings (*I Have a Nightmare*), an AIDS—related death of a childhood friend (*Not a Witness*), feminism (*She Who*), the close proximity of madness with the creative mind (*Sciamachy*), and a *Concerto for Woodblock and Politically Correct Tape*. Stockholm's KammarsensembleN, San Francisco-based Earplay!, the Oklahoma City Philharmonic, Synchrony, Anacapa String Quartet, and Trio Contraste have performed her works.

She is under exclusive contract with Carl Fischer, Inc. for all works but the *Sonata for Clarinet and Piano*, which is published by Arsis Press of

Washington DC. CRS has released a recording of the sonata, and her arrangement of *Early Light* for wind ensemble has been recorded for Klavier Records by the University of North Texas Symphonic Winds. Her works have been featured at major festivals including the 1995 UN Conference on Women's Rights in Beijing, Edinburgh Fringe Festival, Bloomingdale House of Music Mostly Women Composers Concerts in New York City, Bowling Green New Music and Art Festival, the International Congress on Women in Music in Vienna, The International Interdisciplinary Conference on Women in Adelaide, and MusicAlaska Women Festival.

Ms. Bremer has received grants from Meet The Composer, the Regents of the University of California, UC Intercampus Arts Council, and has been named an AAUW Recognition Awardee for Emerging Scholars. She holds the Sandra and Brian O'Brien Presidential Professor in Music at the University of Oklahoma. Ms. Bremer studied at the Eastman School of Music, CalArts, and received the Ph.D. in composition from the University of California, Santa Barbara. Her teachers include Edward Applebaum, Mel Powell, Joseph Schwantner, Emma Lou Diemer, and Buell Neidlinger. Currently she is head of the composition program at the University of Oklahoma where she directs the New Century Ensembles. (biographical information from Ms. Bremer's web site: <http://www.ou.edu/finearts/music/CRB/bio.html>)

Eseld Pierce

Born January 19, 1976, Cornwall, England

A Name Perpetual (hanow a bes vynytha)

A Name Perpetual (hanow a bes vynytha) was commissioned by Keskerdh Kernow in 1996 for the Cornwall Youth Wind Orchestra, an organization formed to promote Cornish culture and to commemorate the Cornish Rebellion of 1497, when the people of Cornwall rose up against the Monarchy.

Under the leadership of Michael An Gof and Thomas Flamanck, a Cornish host, sometimes estimated to number as many as 15,000, marched to London in protest against excessive taxation. Arriving in Blackheath, they were attacked by the King's

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army, defeated, and the two rebel leaders were hung, drawn and quartered. On his way to his death, An Gof stated that he would have "a name perpetual and a fame permanent and immortal."

Jane Woolfenden of Ariel Music informed this author that "*Hanow a bes vynytha* is the Cornish for *A Name Perpetual* and I believe it is written like this on Michael An Gof's memorial stone somewhere in Cornwall."

A Name Perpetual tells, in four scenes, of the anguish of the Cornish people, the march to London and the Blackheath Skirmish, ending with a lament for the lost Cornishmen. The music includes strong elements of the Celtic music tradition, being structured around an old Cornish folk tune.

The young prize-winning composer, Eseld Pierce, began her studies on piano and trumpet in Cornwall. She won an entrance scholarship to the Birmingham Conservatoire to study composition, and has written works for chamber, symphony and wind orchestras. She is interested in a wide variety of musical styles, including folk music from around the world, and is an experienced jazz vocalist and trumpeter. In 1997 Pierce was the winner of the first Cornwall Young Composer of the Year Competition.

Cécile Chaminade

Born August 8, 1857, Paris, France
Died April 18, 1944, Monte Carlo, Monaco

Concertino for Flute

Concertino is a rhapsodic work in a romantic spirit, featuring two principal themes. It was written as the annual awards competition piece for the flute students at the Paris Conservatory in the spring of 1902 and published that same year by Enoch. Chaminade's composition shows a mature understanding of the beauty and technical possibilities of the flute. The original accompaniment was for piano. (from *Program Notes for Band*, Norman E. Smith)

Cécile Chaminade had a long and productive musical life. Although influenced by the music of Frederic Chopin and Franz Liszt, she created her own melodic and harmonically imaginative style with French clarity and control. Her many honors include the Purple Ribbon from the French Academy

and the Laurel Wreath from the Conservatory of Athens.

Cécile-Louise-Stephanie-Chaminade was born into a musical environment. Her father was an excellent violinist, and her mother was known as a remarkable pianist and singer. She studied piano with her mother, who was her only teacher until she was 15. After hearing some of her compositions, written at the age of eight, Hector Berlioz encouraged her parents to give her a complete music education. At 15 she began studying fugue and counterpoint with Augustin Savard, followed later by piano with Felix Le Couppey and composition with Martin-Pierre-Joseph Marsic and Benjamin Godard. She gave her first public piano recital at 16 and the first recital of her works at the age of 18. Chaminade toured as a concert pianist to many cities, including London, Berlin, Leipzig, and Philadelphia, where she played her *Concertstück* with the Philadelphia Orchestra in 1908. During that tour she appeared on a music symposium (November 15) with John Philip Sousa regarding the question of popular music.

Chaminade composed over 200 piano pieces (etudes, sonatas, waltzes, and airs de ballet, including *Scarf Dance*); piano concertos; a dramatic symphony (*Les Amazones*, for solo voices, chorus, and orchestra); an opera (*La Sevillane*-The Woman of Seville); a one-act ballet (*Callirhoe*); orchestral works (including *Pardon Breton*, *Noel des Marins Angelus*, and *Angelique*); two piano trios; and over 60 songs. Her piano pieces were much more popular than her more extended works.

Chaminade also wrote literary articles, including a chapter in *The International Library of Music* on the life of Georges Bizet (a neighbor near Le Visenet when she was a child). (from *Program Notes for Band*, Norman E. Smith)

Nancy Bloomer Deussen

Born February 1, 1931, New York, NY

Reflections on the Hudson

Reflections on the Hudson is one of Bloomer Deussen's earlier works. It was composed when the composer lived in New York City and while she sat on a park bench overlooking the Hudson River in Manhattan. It depicts both internal reflections as well as actual reflections in the water. It has no

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specific program and its meaning can be found in the feelings it produces in the listener. The original version, scored for orchestra, has received numerous performances throughout the USA and won several awards. Today's version, for concert band, is a transcription by Virginia Allen who conducted its premiere on January 18th, 2002 by the United States Military Academy Band at West Point. The transcription is dedicated to the bi-centennial of West Point. (information provided by the composer)

Nancy Bloomer Deussen is well known throughout the San Francisco Bay Area as a composer, performer and arts impresario. She is a leader in the growing movement for more melodic, tonally oriented contemporary music and is co-founder and President Emeritus of the SF Bay Chapter of the National Association of Composers, USA. Her original works have been performed throughout the US and Canada and she has received numerous commissions both locally and nationally from such performers and ensembles as: The Oakland Chamber Orchestra, The Walnut Street Chamber Ensemble (Philadelphia), The Baton Rouge Concert Band and Augustana College Band, The Bresquan Trio, The Santa Clara Chorale, The Women's Caucus in the Arts, OPUS 90 Chamber Ensemble, Richard Nunemaker, clarinetist, the NorthStar School District of Fairbanks, AK, the Gabrieli Brass, Soundmoves (Western Oregon University), the Mission Chamber Orchestra /American Composer's Forum, flautist Angela Koregelos/pianist Zoe Smith, Sempervirens environmental group, Jim and Pat Watt, Mu Phi Epsilon and others.

Her works are available on CD from Arizona University Recordings of Tucson, AZ, North/South Records of Albany, NY, ERM Records of Chicago, IL, Keynote Designs of Oakland, CA, BMS Recordings of San Jose, CA. at Amazon.com and at record stores throughout the USA.

Audio MP3 files of some of her works can be heard at: <http://www.classicalarchives.com/inspire/deussen.html>

Further information about Ms Bloomer Deussen may be found at her web pages:
www.nancybloomerdeussen.com and
www.bloomerdeussenearthtones.com

Joan Tower

Born September 9, 1938, New Rochelle, NY

Celebration Fanfare from *Stepping Stones*

Joan Tower's ballet *Stepping Stones* (1993) was commissioned by choreographer Kathryn Posin for the Milwaukee Ballet. The following is quoted from Jack Stamp who arranged its *Celebration Fanfare* for concert band:

For years I have been pestering Joan Tower to write a work for wind ensemble. While having a composition lesson with her, she eagerly pulled out a tape recording of the last movement of her ballet, *Stepping Stones*. As she told me about a brass ensemble version that had been created, she started the tape. I listened to this movement, entitled *Celebrations*, and could not help but hear a wind band version of the work. When I told her my idea she said, "Great, you do it ... and we'll see how my first band piece is accepted!" I told her I would be honored to transcribe the work but had a busy schedule and could probably not get to it for nine to ten months. In mid-May, pianist Justin Kolb called me and wanted to feature the work with the US Military Academy Band at his "Music and the Mountain Sky" festival in upstate New York on July 4th weekend. At that time I had not even begun the work! I worked feverishly for the next month to meet the deadline for the premiere. Tower was pleased with the transcription and I subsequently recorded the work on a compact disc entitled *Divertimento*.

Joan Tower spent her childhood in South America and returned to the United States in 1955. She attended Bennington College in Vermont (1958-61) where she received a bachelor's degree. She earned a Masters Degree in 1967 and her Doctorate in 1978. She founded and served as pianist for the Da Capo Chamber Players in New York in 1969.

Receiving many prizes, awards, and commissions, including three fellowships from the National Endowment for the Arts and a Guggenheim Fellowship, Tower also received commissions from the Koussevitzky and the Naumburg Foundations.

Tower has composed five selections which bear the title of *Fanfare for the Uncommon Woman*.

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Joan Tower is one of this generation's most dynamic and colorful composers. Her bold and energetic music, with its striking imagery and novel structural forms, has won large, enthusiastic audiences. Her first orchestral work, *Sequoia*, quickly entered the repertory, with performances by orchestras including Saint Louis, New York, San Francisco, Minnesota, Tokyo NHK, Toronto, and the National Symphony and London Philharmonia; a choreographed version by The Royal Winnipeg Ballet has toured throughout Canada, Europe, and Russia. *Silver Ladders*, written in 1987 for the Saint Louis Symphony as part of her three-year residency (1985-1988) with that orchestra, won the prestigious 1990 Grawemeyer Award for Music Composition and has been performed by the Saint Louis, Chicago, Louisville, Dallas, and Berlin (Radio) orchestras.

Recent works include: *Fascinating Ribbons* for wind ensemble (premiered in February 2001 at the CBDNA conference); *Vast Antique Cubes/Throbbing Still*, premiered by piano soloist John Browning at Franklin and Marshall University (PA) in September 2000; the 24 February 2000 world premiere of *The Last Dance* by the Orchestra of St. Lukes; *Tambor* for the Pittsburgh Symphony (premiered in May 1998); *Rainwaves* (1997) for the Verdehr Trio; *Rapids* (Piano Concerto No. 2) (1996) for Ursula Oppens, *Turning Points* (1995), a clarinet quintet for David Shiffin and the Chamber Music Society of Lincoln Center, and *Night Fields* (1994) for the Muir String Quartet.

Tower currently serves as composer-in-residence for the Orchestra of St. Luke's. She is also the recipient of the Delaware Symphony's 1998 Alfred I. DuPont Award for Distinguished American Composers and Conductors, and was inducted into the membership of the American Academy of Arts and Letters. She is currently Asher Edelman Professor of Music at Bard College, where she has taught since 1972. She is also co-artistic director of the Yale/Norfolk Chamber Music Festival, and composer-in-residence at the Summit Institute for the Arts and Humanities in Utah. She was also a featured composer at SummerFest La Jolla 2000. Her music is published exclusively by Associated Music Publishers.

(biographical information from Associated Music Publishers' web site: http://www.schirmer.com/composers/tower_bio.html)

Tracey Rush

Born 1955, Milwaukee, WI

Spirit of Freedom

Spirit of Freedom is reminiscent of works by John Williams and consists of a rousing fanfare and a hymn-like section. It was commissioned and premiered in 1997 by the Dubuque Symphony Orchestra and brought back in 1998 by popular demand. *Spirit of Freedom* was chosen to be performed at the MENC 56th National In-service, April, 1998, in Phoenix, Arizona. The Owensboro Symphony Orchestra, under the direction of Nicholas Palmer, performed *Spirit of Freedom* at the Kentucky governor's inaugural in December, 1999. The work has been such an audience-pleaser that several versions have been commissioned. It is now available for full orchestra, SATB choir, drum corps, and concert band.

"*Spirit of Freedom* is a stirring orchestral fanfare which is immediately accessible to the general public, yet it also has the depth to bear repeated hearings. It truly satisfies both the casual listener and seasoned concert-goer alike." Robert Wendel, composer, arranger and conductor.

Tracey Rush is the Chairman of the Iowa Composers Forum, an 80-member non-profit organization for the promotion of new music in Iowa. She teaches music at Northeast Iowa Community College and has a private studio of about 25 string and composition students. In 1998, she formed the Dubuque Community String Orchestra for adults, and she recently began teaching adult music theory, history and beginning violin classes through NICC's Continuing Ed department. Tracey has been a finalist in the Continental Harmony Project and Faith Partners Commissions of the American Composers Forum. She is principal violist with the Dubuque Symphony, and her other professional affiliations include the American String Teachers Association, Music Educators National Conference, Kató Havas Association for the New Approach, American Viola Society, the Conductors Guild, American Composers Forum, and ASCAP. She received her BS in Music Education from Bob Jones University where she studied with Dwight Gustafson, and she is completing her MME from the University of Northern Iowa. Tracey lives

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in Dubuque with her husband and two sons. In August 2001, she opened the Northeast Iowa School of Music.

Eric Hanson (Betty Fennell)

Birth details not available

Allan-a-Dale Overture

Allan-a-Dale, in English ballads, is a youth who (aided by Robin Hood) breaks up the wedding of his sweetheart to an old knight, and marries her himself.

The overture opens in an idyllic, pastoral mood. Then comes a playful section suggestive of the character of the hero. The overture ends in a nice bright section denoting Allan's getaway with his bride.

Elizabeth (Betty) Ludwig Fennell has been an active composer for many years. Her late husband, Carl Ludwig of the Ludwig Music Publishing Company, advised her to use a pseudonym on her works, reasoning that music bearing a woman's name would not sell well. She revealed this fact only recently to conductor Roger Rickson. Her works were published under the pseudonym Eric Hanson. Elizabeth (maiden name Wahl) studied composition at Western Reserve University and was a professional cellist for many years. She served as vice president of Ludwig until her husband died in 1982, whereupon she assumed presidency of the company.

She was the first woman of the United States ever to be knighted, the distinction being bestowed upon her by the King of Cambodia for achievements in the fields of literature, arts, and culture. That, incidentally, was the first time a music publisher of any nation has been knighted.

Her other awards are many. In 1989, she received the Outstanding Service to Music Award from Tau Beta Sigma. In 1991, she received the Sousa Sudler Gold Medal, and in 1994 she received the Medal of Honor from the Midwest International Band and Orchestra Clinic in Chicago.

Her second husband needs no introduction to those in the music world; she married the legendary Frederick Fennell in 1986.

Nancy Galbraith

Born January 27, 1951, Pittsburgh, PA

Danza do los Duendes for Symphonic Band

Danza de los Duendes was originally scored for symphony orchestra, and was commissioned by the Orquesta Sinfónica de Tucumán. Eduardo Alonso-Crespo conducted the orchestra's world premiere performance of the work in San Miguel de Tucumán, Argentina on 27 March 1992. The Pittsburgh Symphony Orchestra performed its American premiere that same year under the direction of Kirk Muspratt. In 1996 Galbraith revised the work and re-scored it for wind orchestra. Dennis Colwell conducted the Carnegie Mellon Wind Ensemble in the premiere of this new edition on 1 May 1996. The North Texas Wind Symphony, directed by Eugene Corporon, recorded it for the group's 1998 Klavier CD titled "Dream Catchers." The title *Danza de los Duendes* refers to the malicious goblin-like creatures of South American folklore, and was added after the work's completion.

Composer Nancy Galbraith has emerged as one of the present era's most innovative and influential musical voices. Her distinctive American style employs an exotic array of postmodern and postminimalist elements including lyricism, polyrhythm and diatonic harmony. Her work has been praised for its energetic combination of melody and rhythm, its bright orchestral palette, and its lyrical finesse.

Ocean Records released her "Piano Concerto No. 1" in 1996, with conductor Keith Lockhart (Boston Pops, Utah Symphony), pianist Ralph Zitterbart, and the Cincinnati Chamber Orchestra.

In 1999 The Mendelssohn Choir of Pittsburgh commissioned and premiered Galbraith's epic and magnificent "Missa Mysteriorum" (Mass of the Mysteries), under the direction of two-time Grammy Award winner Robert Page.

In addition to her success as a composer of symphonic, chamber, and choral music, Galbraith is currently recognized as a leader in the field of wind ensemble writing. Her four recent works for this genre — "Danza de los Duendes," "Elfin Thunderbolt," "with brightness round about it," "Wind Symphony No. 1" — have become standard repertoire for ensembles throughout North America, appear on

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seven recordings, and have enjoyed performances in Japan and the Netherlands. "Concerto for Piano and Wind Ensemble" (2000) is her latest contribution to the wind repertoire.

Galbraith is also an accomplished pianist and organist, and has written a number of works for those instruments. Her "Piano Sonata No. 1" has been performed by a variety of artists, including Pittsburgh Symphony principal Patricia Prattis Jennings, who has just recorded the sonata for the composer's next album. A church organist and choir director, Galbraith has composed dozens of choral anthems and liturgical settings, which are regularly performed in concerts and worship services at the Lutheran Theological Seminary in Gettysburg, Pennsylvania.

Nancy Galbraith was educated at Ohio University, West Virginia University, and Carnegie Mellon University, where she currently teaches Composition and Theory.

(biographical information from Ms. Galbraith's web site:

<http://www.andrew.cmu.edu/user/ngal/pnbio.htm>)

Virginia Allen

Born 1953, Phoenixville, PA

Women of the Podium March

Women of the Podium March is the official march of the Women Band Directors National Association (WBDNA). The composer premiered the march with The United States Army Band on July 8, 1986 during WBDNA's Summer Meeting in Washington, D.C.

Miss Allen is an independent artist residing in New York City, where she is a member of the conducting faculty at The Juilliard School. She studied French horn and conducting and earned a Bachelor of Music Education degree and a Master of Music degree in Performance from the Catholic University of America in Washington, D.C. and a Diploma in Wind Conducting from the University of Calgary. She also completed an internship in Performance Activities at Juilliard.

A former conductor in the U.S. Army Bands Program, Miss Allen was a pioneer for women in military bands. She was the first woman to command and conduct an active duty military band that included women when she was appointed Principal Conductor of The U.S. Army Forces Command Band

in Atlanta. As the Associate Conductor of The U.S. Military Academy Band at West Point, she was the first woman conductor of that historic organization, as well as the Cadet Glee Club and Cadet Band. She also performed on stages from the Hollywood Bowl to Europe as the first woman conductor of the Army's premier touring ensembles from Washington, D.C., The U.S. Army Field Band and The Soldiers' Chorus. Her military career included an assignment as the Department of the Army Staff Bands Officer in Washington, D.C., where she managed over 100 Army bands and band activities worldwide.

Miss Allen frequently guest conducts, adjudicates and teaches master classes in the U.S. and internationally. Miss Allen is also a composer and arranger, and her transcription of Eric Ewazen's *Concerto for Tuba or Bass Trombone* was premiered by Blair Bollinger, Bass Trombonist of the Philadelphia Orchestra, and the Temple University Wind Ensemble in February 2000. She has other compositions published by Ludwig Music and TRN Music. A member of ASCAP, she also serves on the Board of Directors of the Conductors Guild. (biographical information from Ms. Allen's web site: <http://www.virginiaallen.com/>)

Lili Boulanger

Born August 21, 1893, Paris, France

Died March 15, 1918, Paris

Nocturne

Nocturne was published in 1918 for violin and piano. The influence of Debussy on this work is apparent, and indeed, *Nocturne* contains a brief quote from his *Prelude to the Afternoon of a Faun*.

Plagued most of her short life by an illness that would have been diagnosed and treated today as Crohn's disease, Lili Boulanger composed over fifty works in the ten years between the time she decided to become a composer, 1908, and the year of her early death, 1918. Although she worked in a wide variety of genres, her main contributions are in sacred and secular vocal music: works for chorus with and without orchestra, vocal chamber works, songs, cantatas, and one unfinished opera. Perhaps she is best known for the cantata that won her the Prix de Rome in 1913, *Faust et Helene*. Other winners during the contest's 110-year history included Hector

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Berlioz (1803-1869), Georges Bizet (1818-1893), Jules Massenet (1842-1912), Claude Debussy (1862-1918), Gustave Charpentier (1860-1956), and Lili's father, Ernest Boulanger (1815-1900), who won the prize in 1835.

Boulanger's musical education, though sporadic because of her ill health, was entrusted to the best teachers from the Paris Conservatory. Auditing classes that Nadia (*her sister*) attended, the young Boulanger's early exposure to the organ class of Louis Vierne and the composition class of Gabriel Fauré was to leave a lasting impression on her. It was in Fauré's class that she met and became friendly with many known composers of this century: Alfredo Casella (1883-1947), Charles Koechlin (1867-1950), Georges Enesco (1881-1955), Florent Schmidt (1870-1958), and Maurice Ravel. Before long, Gabriel Fauré became a frequent visitor in the Boulanger home, as did Paul Vidal, who was to become Lili's teacher in 1912, helping her to prepare for the Prix de Rome, which he had won in 1883 for his cantata *Le Gladiateur*.

Also among her early teachers were Fernand Luquin (violin), Helene Chaumont (piano), and Fernando Reboul (cello). When she officially became a composition student at the Conservatory, in 1909, all lessons were privately arranged through her principal teachers, Georges Caussade and Paul Vidal. She was tutored intensively in counterpoint, fugue, and composition in order to prepare for the Prix de Rome competition.

The contest required that the entrants go into seclusion in order to compose a fugue on a given subject and a cantata on a given text. As ill health continued to plague Boulanger throughout the final round of the contest and the required residency at the Villa de Medici in Rome, not a few critics misunderstood the special attention she required: she could not be left alone, requiring assistance in managing everyday tasks (the other contestants remained in seclusion).

Nevertheless, Boulanger did win the Prix de Rome, and a month later signed a contract with the prestigious Italian publishing firm of Ricordi. Her compositions began to appear on programs in both Europe and the United States.

Considering her lifelong battle with sickness and depression, Boulanger's compositional output is truly astounding. That she managed to compose so much of such high quality before her death at age

twenty-five is as remarkable as are her first-class musical skill and her musical imagination. (Biographical information from *Women Composers, The Lost Tradition Found*, second edition, by Diane Peacock Jezic)

Florence Price

Born April 9, 1888, Little Rock, Arkansas

Died June 3, 1953, Chicago, Illinois

Three Negro Dances

Of *Three Negro Dances*, Mrs. Price says: "In all types of Negro music, rhythm is of pre-eminent importance. In the dance, it is a compelling, onward-sweeping force that tolerates no interruption. Rhythmic motives such as those made use of in *Three Negro Dances* are so essentially an inherent quality of Negro music and life that little children at play, naturally and without effort, improvise many such rhythmic patterns. All phases of truly Negro activity- whether work or play, singing or praying- are more than apt to take on a rhythmic quality. In these little dances I have attempted to portray impressions of the happy Negro child at play."

Florence Price is considered the first black woman in the United States to win recognition as a composer. Her parents, both artistic, carefully guided her early musical training, and at age fourteen, she enrolled in the New England Conservatory of Music with a major in piano and organ. She studied with George Chadwick and Frederick Converse, writing her first string trio and symphony in college, and graduating in 1907 with honors and an artist diploma and a teaching certificate. She taught in Arkansas from 1907-1927 and married Thomas J. Price, an attorney, in 1912. After a series of racial incidents in Little Rock, the family moved to Chicago where Price began a new and fulfilling period in her compositional career. She studied composition, orchestration, and organ with the leading teachers in the city and published four pieces for piano in 1922. Her friendship with the young composer, Margaret Bonds, resulted in a teacher-student relationship and the two women began to achieve national recognition for their compositions and performances. The Chicago Symphony Orchestra, conducted by Frederick Stock, premiered her *Symphony In E Minor* on June 15, 1933. Price wrote other extended works for

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orchestra, chamber works, art songs, works for violin, organ anthems, piano pieces, and spiritual arrangements. Some of her more popular works are: *Three Little Negro Dances*, *Songs to a Dark Virgin*, *My Soul's Been Anchored in de Lord*, and *Moon Bridge*.

Source: *Perkins Holly, Ellistine. Biographies of Black Composers and Songwriters; A Supplementary Textbook. Iowa: Wm. C. Brown Publishers, 1990.*

Julie Giroux

Born December 12, 1961, Fairhaven, Massachusetts

To Walk With Wings *Fanfare and Overture*

"To Walk With Wings, Fanfare & Overture is a musical epic of man's quest for flight. From the early beginnings of cloth and wooden wings through the exploration of space, this highly programmatic piece takes the listener on a musical tour through aeronautic history.

"It captures mental images of men jumping off cliffs with fabric wings, the first true flight, trials and errors, the comical age of contraptions, the cold, brutal strength of fabricated metal machines, the whirring of the computer age, the tragedy of the Space Shuttle Challenger, and the overall spirit of man and his desire to travel through space and beyond.

"Though the piece tells the tale of the mastering of flight, the real driving force behind the music is found in the questions: 'Who are we?' and 'What is out there?'" —Julie Giroux

Julie Ann Giroux was raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University and Boston University. She studied composition with John Williams, Bill Conti and Jerry Goldsmith, to name a few. Julie is an accomplished performer on piano and horn, but her first love is composition. She began playing the piano at the age of three and had published her first piece at the age of nine.

In 1985, she began composing, orchestrating, and conducting music for television and films. Within three hours after arriving in Los Angeles, she was at work on the music for the Emmy Award

winning mini-series *North and South*, followed soon by work on the television series *Dynasty* and *The Colbys*, as well as the films *Karate Kid II*, *White Men Can't Jump*, and *Broadcast News*. She received her first Emmy nomination in 1988 for *North and South Part II - Love and War*, and over the next three years was nominated each year for her arranging and original compositions for the Academy Awards show. To date, Julie has well over 100 film and television credits and has been nominated for an Emmy several times. When she won her first Emmy Award, she was the first woman and the youngest person ever to win the award in that category. Julie has also been privileged to arrange for Celene Dion, Paula Abdul, Dudley Moore, Liza Minnelli, Madonna, Reba McIntyre, Little Richard, Billy Crystal, Michael Jackson and many others.

Julie is an extremely well rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. She began writing music for concert band in 1983, publishing her first band work *Mystery on Mena Mountain* with Southern Music Company. Since that time, she has composed and published numerous works for professional wind ensembles, military bands, colleges and public schools and has conducted her music in clinics worldwide. She is also a very well received speaker and clinician. Julie is a member of the American Society of Composers, Authors, and Publishers (ASCAP). —(information provided by *Musica Propria*)

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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