

The Community Band of Brevard

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

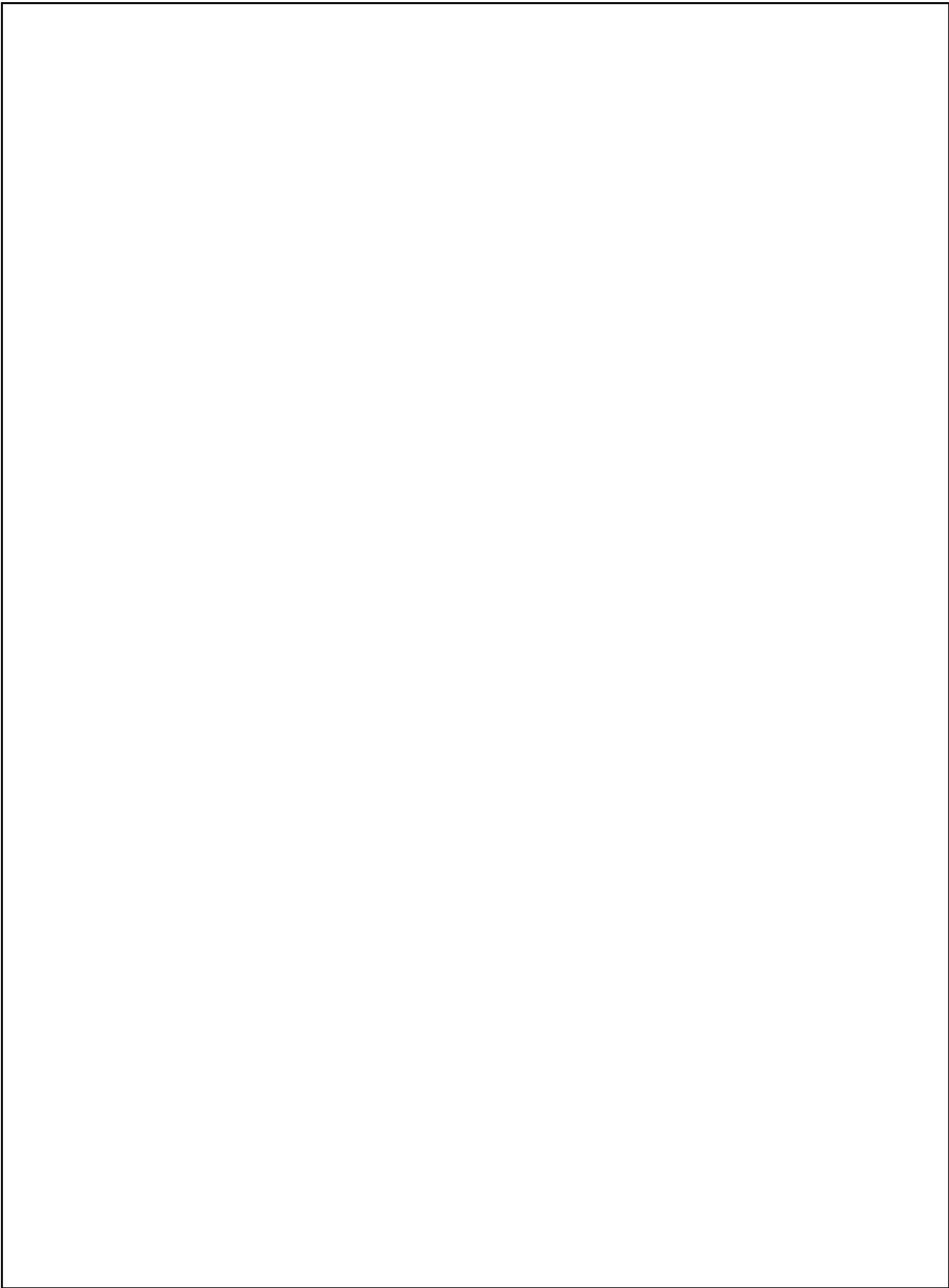
Presents

Band Classics

Sunday, March 14, 2004 at 2:00 P.M.
North Brevard Senior Center, Titusville

Friday, March 19, 2004 at 8:00 P.M.
Fine Arts Auditorium
Brevard Community College, Cocoa

Sunday, March 21, 2004 at 3:00 P.M.
Auditorium
Merritt Island High School



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 (321) 452-5725. Also visit our web site at <http://www.brevard.cc.fl.us/~cbob/>.

Future Concerts

Community Band of Brevard, 2003-2004 Schedule

Concert in the Style of John Philip Sousa

May 21, 2004 (Friday), 8:00 P.M.
May 23, 2004 (Sunday), 3:00 P.M.

BCC Fine Arts Auditorium, Cocoa
Merritt Island High School Auditorium

Flag Day Concert

June 14, 2004 (Monday), 7:00 P.M.

Sand Point Park, Titusville

Independence Day Celebration

July 4, 2004 (Sunday)

Sand Point Park, Titusville

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 (268-5312).

Chairman's Message

Welcome to our *Band Classics* Concert. All the music in this concert has earned recognition as a "Band Classic" by setting a standard of excellence in literature for Band. We believe that this music, by being among the best, will serve as models for other composers for many years to come.

In developing this program we compiled a list of over 125 works that could be called a Band Classic. A major source of information for that list was a study organized by *The Instrumentalist* magazine. In that study, Dr. Harry Began, Director Emeritus of the University of Illinois Bands, led a team of seven highly regarded band directors in selecting outstanding band literature of various difficulty levels. *The Instrumentalist* published their findings in January 1991.

We also obtained recommendations from a number of band directors including our own. We identified additional candidate selections from various magazine articles, recordings, and similarly themed concerts performed by other bands.

Then came the difficult task of choosing the final list. A major consideration was what we thought you, our audience, would most enjoy. That is a very important consideration, and I hope we succeeded in that regard.

Thank you for being here.

Enoch Moser
Chairman, Board of Directors
Community Band of Brevard

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.



Marion Scott

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).

Associate Conductors

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 MENC, FMEA FOA and Tau Beta Sigma music sorority. Additionally, she is the principal flute with the Central Florida Winds and the Community Band of Brevard. She was the Associate Director of Bands and the Director of Orchestras at Palm Bay High School in Melbourne from 1999—2002. Currently, Ms. Giordano is the director of music at Sherwood Elementary School in Melbourne. Her professional duties include teaching general music, chorus and orchestra.



Carrie Giordano

Tom Waid, originally from Merritt Island, 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

Ron Jewell

Ron Jewell was born in Youngstown, Ohio, but graduated from Satellite High School in Satellite Beach, Florida. He attended Brevard Community College, and earned a Bachelor of Music Education degree at Florida State University. He went on to earn a Master of Music degree at the University of Nebraska in Lincoln.

Mr. Jewell taught 12 years as a school band director in Nebraska, Iowa, and Florida. He has played in the 536th Air Force Band, the 702nd (SAC) Band, the 43rd Army Band of the Nebraska National Guard, the Brevard Symphony Orchestra, and the Central Florida Winds. Here in the Community Band of Brevard, Mr. Jewell is the Clarinet Section Leader.

Community Band of Brevard Personnel

Flute/Piccolo: Kathleen Colman, Retail Coordinator; *Michael Freeman, Lead Engineer; †Carrie Giordano, Music Educator; Connie Miller, Educator; *Gwen Phelps, Volunteer Worker; Alice Reshel, Software Engineer; Donald Taylor, Music Educator (Retired); Lydia Tormoen, High School Student.

Oboe: †Jane Francoeur, Homemaker; Patricia Hurley, Registered Nurse.

Bassoon: Donna Kibbe, Guidance Counselor (Retired).

Clarinet: Anastacio Abreu, Jr., College Student; Kelly Arner, Music Educator; Paul Burrucker, Musician; Roy Carter, Educator; Judy Cook, V. P., Insurance Agency; Laurie Deremer, Educator (Retired); *Susan Eklund, Educator; Megan England, High School Student; Anna Heiney, Writer/Web Site Curator; Dorothy Hibbard, Music Educator; †Ronald Jewell, U. S. Postal Service; *Enoch Moser, Engineer; Michael Rowsey, Music Educator; David Tweed, (Retired); *Gay Whitley, Caterer.

Bass Clarinet: Jessica Armitage, Homemaker; James LaDue, Industrial Design Consultant (Retired); Gary Withers, Orbiter Planner.

French Horn: †Charlotte Barton, Engineer (Retired); Anne Beyette, Photographer; Erica Foster, Special Events Planner; Martha Karbler, Homemaker; Seth Miller, Music Educator (Retired); Agnes Racine, Educator (Retired); Michael Toomey, Electronic Technician.

Alto Saxophone: *Rebecca Smith, Logistics Engineer; †Jeffrey Vickers, Electrical Engineer.

Tenor Saxophone: Shirley Jarvis, (Retired); *Philip Miller, Electrician (Retired).

Baritone Saxophone: William Casey, U. S. Army (Retired).

Trumpet/Cornet: Mark Browning, Engineer; Steven Davis, Computer Engineer; René Hulsker, Consultant; Al Stevens, Musician; Harold Stines, Business Manager (Retired); †Russ Weinstein, DDS (Retired); *David Wilson, KSC Groundskeeper.

Trombone: †Laurent Gareau, Music Educator (Retired); Roger Goodman, School Administrator (Retired); Jack King, Aerospace Industry (Retired); René Lewis, Logistics Manager; John Serrano, Corrections Officer; Merle Zimmerman, Aerospace Management (Retired).

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

Tuba: Edward Moran, Engineering Specialist; †Thomas Waid, U. S. Army (Retired).

String Bass: Daniel Heiney, Photographer.

Percussion: Suzanne Clark, Educator; Jeffrey Foster, U. S. Coast Guard; *†Russell Jones, Aerospace Technician; Daniel Richardson, Senior Propulsion Engineer; Samuel White, Florida Highway Department (Retired); Barbara Ziegler, Production Control Analyst.

Keyboard: Barbara Ziegler, Production Control Analyst.

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

†Section Leader.

Program

Variations on a Korean Folk Song.....John Barnes Chance

Colonial Song.....Percy Grainger

Conducted by Tom Waid

Lincolnshire Posey.....Percy Grainger

Suite No. 1 in Eb.....Gustav Holst

Conducted by Ron Jewell

Intermission (Fifteen Minutes)

Community Band of Brevard MarchAndy Lussier

Armenian Dances (Part One).....Alfred Reed

Conducted by Carrie Giordano

Mannin Veen.....Haydn Wood

Polka and Fugue from SchwandaJaromír Weinberger

Program Notes — Band Classics

John Barnes Chance

Born 1932 Beaumont, Texas
Died August 6, 1972 Lexington, Kentucky

Variations on a Korean Folk Song

Chance composed his best known work, *Variations on a Korean Folk Song*, in 1965. In 1966 the work won the American Bandmasters Association's Ostwald Award.

Chance served in the U.S. Army in Korea in the late 50's. While there, he heard the most popular of all Korean folk songs, *Arrirang* (pronounced AH-dee-dong) and became fascinated with it. This seemingly simple tune is really quite complex, and he used it as the basis for *Variations on a Korean Folksong*.

Korean folk music tends toward sadness and melancholy, perhaps reflecting the country's long history of internal dissension and foreign domination. Chance masterfully crafted this work to capture the spirit and mood of the original song.

Chance received Bachelor and Master of Music degrees from the University of Texas. He served as timpanist for the Austin Symphony, and as an arranger for U.S. Army Bands. He wrote works for chorus, band, orchestra, solo instruments, and chamber groups. He died from an accidental electrocution in his back yard.

Percy Grainger

Born July 8, 1882 Melbourne, Australia
Died February 20, 1961 White Plains, N.Y.

Colonial Song

Grainger used no traditional tunes in this piece which was written for and about the people in his native Australia. He expressed the wish to "voice a certain kind of emotion that seems to me not untypical of native-born colonials in general." Concerning colonials he wrote the following:

"Perhaps it is not unnatural that people living more or less alone in vast virgin countries and struggling against natural

and climatic hardships (rather than against the more actively and dramatically exciting counter-wills of their fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's *Huckleberry Finn*, and in Stephen Foster's songs. I have also noticed curious, almost Italian like, musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing, over more subtly and sensitively varied delicacies of expression) which are also reflected here." (Keith Brion)

Program Notes for Band
Norman E. Smith

Lincolnshire Posey

As the composer himself has written, this is a "bunch of musical wildflowers" based on folk songs collected in Lincolnshire, England, in 1905-06. Grainger was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance such as varying beat lengths and the use of "primitive" techniques such as parallelism.

The first movement, *Lisbon Bay*, is a sailor's song in a brisk 6/8 meter with "plenty of lilt." The song is presented several times with changing accompaniment. The second song is entitled *Horkstow Grange, or The Miser and His Man, a Local Tragedy*. The accents shift constantly throughout as the number of quarter notes in a measure changes from four to five to three and back again. The third song, *Rufford Park Poachers*, is the longest and most complex of the settings. The instrumentation emphasizes the piccolo in a high register playing with the solo first clarinet three octaves lower. This tune is accompanied by itself in canon by the E-flat clarinet and bass clarinet. It is a unique musical sound and idea.

Program Notes — Band Classics (continued)

The fourth song, *The Brisk Young Sailor*, is rather simple in contrast to the previous song. The fifth song, *Lord Melbourne*, begins in free time, "heavy and fierce." The conductor is instructed to vary his beat lengths as folk singers do. The sixth and last song, *The Lost Lady Found*, is the most conventional setting of all. It is in straight 3/4 meter, with usual accompaniment patterns.

Program Notes for Band
Norman E. Smith

Percy Aldridge Grainger, a child prodigy, received his earliest musical training from his mother. After formal study and several recitals in Melbourne, he studied further in Germany and London. He toured widely and successfully as a virtuoso pianist. As a composer, he was remarkably innovative. He was among the first to use irregular rhythms, to use tape recorders to collect folk music, to write random music, and to experiment with electronic music. As innovative as he was, however, he wrote little or no major original works, preferring instead to incorporate the music of others in his arrangements. He became a U.S. citizen in 1919.

Of the many interesting characters in music history, Grainger is near the top of the list. He received only 3 months of public education because he refused to go to school after seeing some classmates, who also ridiculed him because of his appearance, torturing a helpless animal. His serious musical achievements were overshadowed by his personal idiosyncrasies. Many people thought he was insane, and they may have been right. He had enormous physical energy, but was crippled by paranoia, hallucination and self-doubt. He once canceled a recital because he considered the local townspeople too ugly. During the orchestral tutti in the first movement of the Grieg Piano Concerto, he liked to sprint from the stage to the rear of the hall and back again before resuming his solo. On ocean-liner trips, he liked to shovel coal in the boiler room. Instead of carrying a briefcase, he fastened papers, pens and other items to his body with pieces of string. In New York, he carted his manuscripts to publishers in a knapsack, spread

sheets of the score on the floor and pointed out that "It's not very good." He had formidable and unconventional sexual appetites, leaning towards heterosexual pedophilia and sado-masochism. He propounded unsavory racial theories about the superiority of blue-eyed, fair-haired people. In his scores he used a non-traditional English vocabulary such as "louden lots" for "crescendo". Possessing prodigious intellect, he excelled in painting, drawing, reading, and speaking foreign languages. He had a command of more than eleven languages. He loved to read, particularly martial epics and the Icelandic Sagas, which he read in the Icelandic languages. For 20 years, he kept a daily log of his weight, which never varied from 145 pounds.

More important than his idiosyncrasies, however, are Grainger's compositions, which number over four hundred. Only a handful of his works are generally recognized, but that should be rectified because his music truly reflects human experience, from shared enthusiasms to the simple joys and sorrows of life.

Gustav Holst

Born September 21, 1874 Cheltenham, England
Died May 24, 1934 London

Suite No. 1 in Eb

British composers have produced several exceptionally fine works for the concert band. Of all these, the *Suite in E-Flat* is generally regarded as the cornerstone. Written in 1909 it is one of the few band originals that has been transcribed for symphony orchestra. It was given its first known public performance by the Royal Military School of Music Band, conducted by D. W. Jones, at Kneller Hall in 1920. The opening theme of the *Chaconne* is repeated incessantly by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement the principal theme is inverted for several repetitions. The *Intermezzo* is based on a variation of the *Chaconne* theme, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the

Program Notes — Band Classics (continued)

movement. The two themes of the *March*, one dynamic and the other lyric, are also taken from the *Chaconne* theme. The first is something of an inversion and is played in a marcato style by the upper brasses; the second, a more flowing rendition of the theme, now "right-side-up" is played by the woodwinds and lower brasses. Eventually the two are combined in a thrilling counterpoint leading to the coda. Although Holst's daughter, Imogen (a gifted musician and author), was critical of some of his compositions, she writes that "The whole suite is superbly written for military band.... It must have been a startling change from the usual operatic selections.... In spite of its original approach, the *Suite* never breaks away from the essential traditions of the band, and the *March* is the sort of music that is beloved of bombardons (basses) and euphoniums".... The "inevitable *meno mosso*," was written "with the assurance of an experienced bandsman who knows exactly what the other players are going to enjoy."

Program Notes for Band
Norman E. Smith

Gustav Theodore von Holst studied composition at London's Royal College of Music. He was a professional trombonist and a teacher (St. Paul's Girls' School, Morley College, and the Royal College of Music). His compositions reflect many influences including Hindu mysticism, English folk music, and astrology. Holst created three of the greatest works in the band repertoire: *First Suite in E-Flat*, *Second Suite in F for Military Band*, and *Hammersmith, Prelude and Scherzo*. These three works stand almost alone in that they were first written for band and then transcribed for orchestra.

Andy Lussier

Born April 1, 1933 Farnham, Quebec, Canada

Community Band of Brevard March

Andy Lussier is a former member of the Community Band of Brevard who has returned to his native Canada. Mr. Lussier

wrote this march in 1990 for the Community Band of Brevard while he was a member.

Alfred Reed

Born January 25, 1921 Manhattan, NY

Armenian Dances (Part I)

Armenian Dances (Part I) was premiered by Harry Begian (to whom the work is dedicated) and the University of Illinois Symphonic Band at the CBDNA Convention in Urbana, Illinois, on January 10, 1973. Part II was premiered by the same musicians in Urbana on April 4, 1976.

The *Armenian Dances* constitute a four-movement suite for band based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), a brilliant composer - musicologist who founded Armenian classical music. Part I (first movement) is an extended symphonic rhapsody built upon five different songs, freely treated and developed in terms of the modern, integrated band or wind ensemble. The songs include "Tzirani Tzar" - "The Apricot Tree"; "Gakavi Yerik" - "Partridge's Song"; "Hoy, Nazan Eem" - "Hoy, My Nazan"; "Alagyaz"; and "Gna Gna" - "Go Go." Part II (second, third, and fourth movements) (*ed. not performed in this concert*) is built on three other Armenian folk songs, "Hov Arek" - "The Peasant's Plea," "Khoomar" - "Wedding Dance," and "Lorva Horovel" - "Songs from Lori." While remaining aware of the vocal, folk-song nature of this music, the composer has not hesitated to expand the melodic, harmonic, and rhythmic possibilities in keeping with the demands of a modern, symphonic-instrumental performance.

Program Notes for Band
Norman E. Smith

Alfred Reed, a Florida resident, is one of the most celebrated, prolific, and frequently-performed band composers of the 20th century. His works, over 200 of which have been pub-

Program Notes — Band Classics (continued)

lished, have been on contest required performance lists for well over 20 years. He succeeded Frederick Fennell as conductor of the Miami University Wind Ensemble and has lived in the Miami area since 1960. In 1966, he joined the faculty of the School of Music at the University of Miami where he held a joint appointment in the Theory-Composition and Music Education departments and developed the unique music merchandising degree program at the institution.

Haydn Wood

Born March 25, 1882 Slaithwaite, Yorkshire, England
Died March 11, 1959 London, England

Mannin Veen

Mannin Veen - Dear Isle of Man (in Gaelic) was one of Wood's two works written originally for band. The tone poem is based on four Manx (of the Isle of Man) folk tunes. The first, "The Good Old Way," is an old and typical air written mostly in the Dorian mode. The second tune, which introduces the lively section of the work, is a reel, "The Manx Fiddler." The third tune, "Sweet Water in the Common," relates to the old practice of summoning a jury of 24 men, comprising three men from each parish in the district where the dispute took place, to decide questions connected with watercourses and boundaries. The fourth and last tune is an old hymn, "The Harvest of the Sea," sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds.

Program Notes for Band
Norman E. Smith

Haydn Wood was a world-famous violinist and a versatile composer who wrote serious works on a large scale as well as ballads which competed with dance band tunes in a popular style. His works for band show a development of melody and scores which have a finished workmanship, a harmonic richness, and an obvious understanding of the band medium.

Haydn Wood was named by his father who had just attended a performance of F. J. Haydn's *Creation*. The family moved from Slaithwaite,

England, his birthplace, to the Isle of Man when he was two years of age. Showing an early aptitude for music, Haydn received violin lessons from an older brother and was soon known as a boy prodigy. At 15 he won the Morley Scholarship to the Royal College of Music in London, where he studied violin with Enrique Fernandez Arbos and composition with Sir Charles Stanford. Two internationally known violinists, Joseph Joachim and Pablo de Sarasate, heard him play at the opening of the Royal College Concert Hall, and at their recommendation, he was sent to Brussels to study with Cesar Thomson. Wood concertized extensively and began composing instrumental works during the same period. In 1909 he married the soprano Dorothy Court and was inspired to compose a large number of sentimental ballads. For several years he was a director of the Performing Rights Society in London. During the mid 1930s he attended several music clinics at the University of Illinois.

Most of Wood's earlier works were written for string instruments, including a string quartet for which he won the Cobbett prize (awarded by the English patron of music, Walter Wilson Cobbett). His instrumental works include 18 orchestral studies, 31 entr'actes for orchestra, 12 violin solos, 2 flute solos, a concerto for piano (premiered by Tina Lerner and the London Symphony, conducted by Willem Mengelberg), a violin concerto, and three accordion solos. He also composed two works for band: *Apollo Overture* (BH, 1936) and *Mannin Veen*. His most popular band transcriptions include *Frescoes Suite* (*Sea Chanties*, and *The Bandstand of Hyde Park*); *Harvest Time Suite*; *King Orry Rhapsody*; *London Landmarks Suite* (*Whitehall*, etc.); *Mannin Veen*; *A Manx Overture*; *A Manx Rhapsody*; *A May Day Overture*; *Paris Suite*, *The Seafarer*; and *A Southern Rhapsody*. Of his some 200 songs, "Roses of Picardy" (1916), "Bird of Love Divine," "Love's Garden of Roses," and "A Brown Bird Singing" became the best known. Wood also composed a musical, *Cash on Delivery*, and the cantata *Lochinvar*.

Program Notes for Band
Norman E. Smith

Program Notes — Band Classics (continued)

Jaromír Weinberger

Born January 8, 1896 Prague, Czechoslovakia
Died August 8, 1967 St. Petersburg, Florida

Polka and Fugue from *Schwanda the Bagpiper*

Weinberger began seriously working on the opera *Schwanda the Bagpiper* in 1924. Although excerpts from the opera (including the *Polka* from Act 11, Scene 2, and the *Fugue* from the closing scene) had previously become successful concert pieces, the entire opera was first performed in Prague on April 27, 1927. The premiere was not noteworthy, but the revival in German (as *Schwanda, der Dudelsackpfeifer*) in Breslau, on December 16, 1928, was a sensation. Over 2,000 performances were given in Europe between 1927 and 1931. In the next few years it was performed in cities around the world, including the New York premiere at the Metropolitan Opera House on November 7, 1931. For a time, Weinberger found himself both rich and famous. *Polka and Fugue* was introduced to American orchestra audiences in 1928 by the eminent Austrian-German conductor Erich Kleiber (a student and conductor in Prague in 1911-1912). The score for band was transcribed by Glenn Cliffe Bainum in 1928.

The opera libretto, based on a Czech folk tale and adapted by Milos Kares from a play by Josef Tul, is a delightful mixture of humor, fantasy, satire, and realism. The story involves Schwanda, the master bagpiper, and Babinsky, a robber who leads Schwanda on a series of adventures. The polka is taken from a scene in which Schwanda plays for Queen Iceheart, who is waiting for someone who can melt her heart. His irresistible playing does the trick, and the queen and Schwanda decide to get married— sealing their vow with a kiss. However, Schwanda is already married to Dorota, so the marriage to the queen is canceled. In response to his wife's questions of his fidelity, he cries, "If I have given the queen a single kiss, may

the devil take me" - and the devil does. He is rescued from hell, however, by Babinsky, who plays cards with the devil and wins everything he owns. He returns it all in exchange for Schwanda, who plays the fugue on his bagpipe before he leaves, so that the servants of hell may hear the playing of a master bagpiper.

Program Notes for Band
Norman E. Smith

Jaromír Weinberger was born in Prague but spent his boyhood years on the farm of his grandparents, where he first heard the folk songs and dances of his native land. Later, his most successful works were patterned after the folk music of his childhood. He became famous primarily for one opera - he remains famous for two operatic excerpts.

Jaromír Weinberger was an unusually gifted child, who played the piano well at seven and had a composition published at 11. In his youth he attended the Prague Conservatory and studied piano with Jaromir Kricka, Vaclav Talich, Rudel Karel, and others. He received composition instruction from Vitezslav Novak at the Prague Conservatory and from Max Reger in Leipzig (1915). In 1922 he went to the United States for a year and taught composition at the Ithaca Conservatory in New York. During a visit to Cleveland to see his boyhood friend, the artist Richard Rychtarik, he wrote a series of preludes and fugues for Mrs. Rychtarik, one of which reappeared later as the famous fugue in his opera *Schwanda the Bagpiper*.

Weinberger returned to Czechoslovakia in 1923 and served as operatic director at the Slovak National Theater in Bratislava (1923-1924), as well as director of the school of music in Eger. About that time he composed his first opera, *Kocourkov*, which made a very positive impression on Pietro Mascagni, who attended the premiere. As Weinberger's opportunities and responsibilities as a composer increased, he gave up his administrative and teaching positions and returned to Prague to write music full time. In 1939 he left Czechoslovakia to escape persecution by the Nazis. He first went to Paris and then to England

Program Notes — Band Classics (continued)

before returning to the U.S. He lived in New York for a time, became an American citizen, and made a final move to St. Petersburg, Florida. Because of the lack of success with his later concert works, Weinberger turned to photography and to writing religious music. He died from an overdose of sedative drugs in St. Petersburg, Florida, in 1967.

Weinberger's student compositions were influenced by the music of the French impressionists. He destroyed most of the manuscripts later when he began to feel an overpowering attraction for the music of his own land. His early compositions included the overture *Puppet – Marionette - Show* (written at 17), his first opera, *Kocourkov*, and two violin/piano pieces, "Cowboy's Christmas" and "Banjos" (inspired by his first stay in the US). In 1927 his opera *Svanda dudak - Schwanda the Bagpiper* received an uninspired reaction at its Prague premiere but a few months later was presented in Breslau, Germany, to an enthusiastic audience, and it "swept across musical Europe like a typhoon." Weinberger wrote three more significant operas (*The Beloved Voice*, *The Outcasts of Poker Flat*, and *Wallenstein*) and four operettas in the 1930s, but none attained the fame of *Schwanda*. *Under the Spreading Chestnut Tree*, his most successful orchestra work, as well as other scores for orchestra, chorus, piano, and solo voice were composed after his move to America in 1939. In his later scores he attempted to replace his Czech style with "universal" American music. Weinberger's original band compositions include *Afternoon in the Village* (1951), *Homage to the Pioneers March* (1940), *Mississippi Rhapsody* (1940-dedicated to and premiered by the Goldman Band), and *Prelude to the Festival* (1941). Arrangements for band are *Bible Poems* (1939), *Concerto for Tympani and Band* (1939), *Czech Rhapsody* (1943), *Polka and Fugue from Schwanda the Bagpiper*, and *Prelude and Fugue on Dixie* (1940).

Program Notes for Band
Norman E. Smith

Program Notes by Enoch Moser
Copyright ©2004

Acknowledgments

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

BCC Cocoa Campus Support Staff:

Wright Kerr, Technical Operations Manager

Rebecca Grosse

Josh Henn

Paul McKee

Graphics and publicity materials were done by Mike Freeman.

The printed program was produced by CompuTrac, Titusville.

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 (321) 452-5725, or see our web site at <http://www.brevard.cc.fl.us/~cbob/>.

Board of Directors

Conductor.....	Marion Scott
Associate Conductor	Carrie Giordano
Associate Conductor	Tom Waid
Chairman.....	Enoch Moser
Vice Chairman	Barbara Ziegler
BCC Representative.....	Tom Waid
Personnel Manager.....	Howard Cmejla
Business Manager	Connie Miller
Publicity Manager.....	Mike Freeman
Librarian.....	Dorothy Hibbard
Secretary	Alice Reshel