

# The Community Band of Brevard

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

Presents

## A John Philip Sousa Sesquicentennial Concert

Friday, May 21, 2004 at 8:00 P.M.  
Fine Arts Auditorium  
Brevard Community College, Cocoa

Sunday, May 23, 2004 at 3:00 P.M.  
Auditorium  
Merritt Island High School

Featuring

Barbara McGillicuddy, vocalist  
Tom Waid, soloist  
Barbara Ziegler, vocalist



## Purpose and History

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The Community Band of Brevard exists to educate its members, to entertain its audiences, and to serve its community. Specifically,

For members, The Community Band of Brevard will provide:

- Enjoyable and meaningful music experiences;
- Opportunities to utilize their music performing skills and broaden their music horizons;
- Opportunities to develop and improve their performing skills both as individuals and as an ensemble.

For audiences, The Community Band of Brevard will provide entertaining concerts of music performed at the highest level of quality.

For the community, The Community Band of Brevard will provide its services, schedule permitting, when requested to satisfy the needs of the entire or significant subsets of the community.

The musical director of the Community Band of Brevard is Mr. Marion Scott, 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

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### Community Band of Brevard, 2004-2005 Schedule

#### 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

#### America the Beautiful

September 17, 2004 (Friday), 8:00 P.M.

BCC Fine Arts Auditorium, Cocoa  
Merritt Island High School Auditorium

#### Winter Concert (Joint concert with the Brevard Chorale)

December 3, 2004 (Friday), 8:00 P.M.

BCC Fine Arts Auditorium, Cocoa  
Merritt Island High School Auditorium

#### Christmas on the Green

December 12, 2004 (Sunday), 3:00 P.M.

LaCita Country Club, Titusville

#### Childhood Memories

March 18, 2005 (Friday), 8:00 P.M.

BCC Fine Arts Auditorium, Cocoa  
Merritt Island High School Auditorium

#### A World Travelogue

June 3, 2005 (Friday), 8:00 P.M.

BCC Fine Arts Auditorium, Cocoa  
Merritt Island High School Auditorium

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

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Welcome to the Community Band of Brevard's *John Philip Sousa Sesquicentennial Concert*. With this concert we join the rest of the country in celebrating the 150<sup>th</sup> anniversary of the birth of this great bandsman. We have striven to provide for you an authentic concert in the style of John Philip Sousa's own concerts with the lone exception that we included more of his own music than he would have. We thought that would be appropriate since we are celebrating his life and music. Let me describe some of the characteristics of Mr. Sousa's incredibly successful concerts that we have incorporated in today's concert.

Sousa's concerts rarely listed his own works in the program, but many were included as encores for the works that were listed. The audience was informed of encore pieces by an *Encore Girl* who would bring out a large *encore card*, show it to the audience, and place it on an easel where it stayed while the piece was being played. For pieces listed in the program, similar cards were used to identify the piece currently being played. Each piece was numbered in the program and its number was shown on the card. That practice led to the custom, still in use today, of referring to musical pieces as numbers.

While Sousa's own marches were his most often used encores, he quite often selected encores that were in the vein of what preceded. For example, in this concert the encore for Offenbach's *Orpheus in the Underworld* is P. S. Gilmore's *Famous 22<sup>nd</sup> Regiment March*. You will see in the program notes for Offenbach how Offenbach and Gilmore so strongly influenced Sousa's life direction. Another example is the encore for the vocal *Una Voce Poca Fa* (from *The Barber of Seville*), which is *Sull' Aria* (from *The Marriage of Figaro*). In this case, the story line of the latter opera is a sequel to that of the former.

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

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

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

We have now come to the end of another season for the Community Band of Brevard. Have a good summer and we look forward to seeing you in September.

Enoch Moser  
Chairman, Board of Directors  
Community Band of Brevard

## Director of Community Band of Brevard

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Marion A. Scott, a native of South Carolina, taught in Brevard County, Florida schools for 39 years. From 1959 to 1965 he served as Band Director at Southwest Junior High School in Melbourne. In 1965 he founded the Merritt Island High School Band when the school opened, and directed the group until 1975. The school's instrumental program included a 230-piece marching band, wind ensemble, symphonic band, woodwind and brass ensemble classes, concert band, two jazz ensembles, and a jazz theory class. He recently retired as Director of Bands at Brevard Community College, Cocoa Campus.

Mr. Scott has earned the degrees of Bachelor of Science in Music Education from the University of Georgia, and Master of Music in Performance from the University of South Florida.

His professional affiliations include Phi Beta Mu, Phi Mu Alpha, ASBDA (for which he served as State Chairman), MENC, NAJE, CBDNA, and the Florida Music Educator's Association. He has also been active in the Florida Bandmaster's Association, in which he has held the position of District Chairman of the FBA Board of Directors, and has served on the FBA Stage Band Committee.

Mr. Scott has served as an adjudicator for concert, solo, ensemble, and stage band contests throughout Florida. He has served as Conductor/Clinician for various music festivals throughout Florida, such as All State Reading Bands in 1977 and 1978, All State Junior High Concert Band in 1980, Brevard All County Junior High School Band in 1982, Hillsborough All County High School Band in 1986, and the Brevard All County High School Band in 1988. In 1985 he established the Brevard Community Band (currently known as the Community Band of Brevard).



Marion Scott

## Associate Conductors

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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

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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 Soloist

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Barbara McGillicuddy was raised in Titusville, Florida and has been a soloist and musician all of her life. Barbara graced the stages of Las Vegas in the mid to late eighties and moved back to Florida in 1989. She is currently the Director of Music for St. Luke's Presbyterian Church in Titusville. Barbara leads two local volunteer music groups: The Titusville Singing Seniors and Healing Harmonies Music Therapy Program at Parrish Medical Center. "In my music groups, we try to bring happiness to those less fortunate than ourselves through the gift of song."



Barbara McGillicuddy

## Guest Soloist

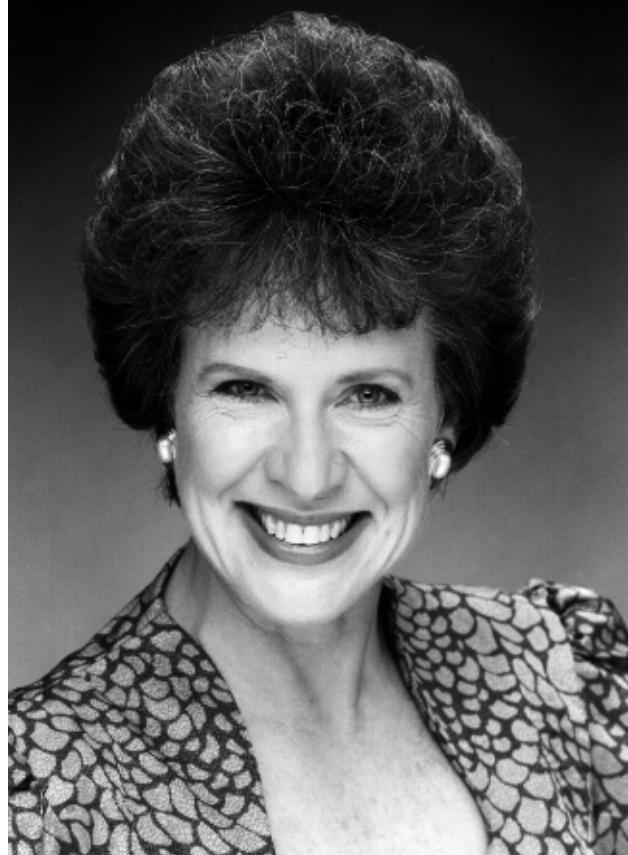
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Ms. Barbara Ziegler, a native of Brevard County, has an AA from Brevard Community College and graduated Magna cum laude from Florida State University with a B.M. Ed.

She has extensive experience as a soloist throughout the state of Florida in works such as Saint-Saëns' *Christmas Oratorio*, Haydn's *Creation*, Handel's *Messiah*, the *Magnificat* by both C.P.E. Bach and V. Vaughn Williams, as well as Vivaldi's *Gloria*. Barbara was featured soloist in two European tours which covered Scandinavia, and eastern and western Europe. She is well known for recital and variety show appearances as well as writing, coordinating and narrating/singing in Madrigal Dinners and period fashion shows.

Ms. Ziegler has directed choirs from elementary school age through adult, and served as a church choir director. She has also taught voice, piano and bassoon privately. She performed Queen of the Night in WBCC production of *Magic Flute*.

Theatrically she has been awarded best actress for Marion in *Music Man*, and also played Dorothy Brock in *42nd Street*, Laurey in *Oklahoma*, Fanny in *Good Land*, Cinnamon in *Saloon Keeper's Daughter*, Crane in *Exit the Body*, and the Cousin in *Madame Butterfly*. To the above she is adding various radio/television commercials and movie appearances.



Barbara Ziegler

## Community Band of Brevard Personnel

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**Flute/Piccolo:** Kathleen Colman, Retail Coordinator; \*Michael Freeman, Lead Engineer; Connie Miller, Educator; \*Gwen Phelps, Volunteer Worker; Alice Reshel, Software Engineer.

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

**Bassoon:** Timothy Ostrow, College Student.

**Clarinet:** Kelly Arner, Music Educator; Paul Burrucker, Musician; Roy Carter, Educator; Judy Cook, V. P., Insurance Agency; Laurie Deremer, Educator (Retired); \*Susan Eklund, Educator; Anna Heiney, Writer/Web Site Curator; Dorothy Hibbard, Music Educator; †Ronald Jewell, U. S. Postal Service; \*Enoch Moser, Engineer; Michael Rowsey, Music Educator; \*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; Seth Miller, Music Educator (Retired).

**Alto Saxophone:** Jay Robinson, College Student; \*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:** Howard Beckler, Musician/Medical Supplies Representative; René Hulsker, Consultant; Harold Stines, Business Manager (Retired); Kenneth Titmus, Musician/Mouthpiece Mfg. Co. Representative; †Russ Weinstein, DDS (Retired); \*David Wilson, KSC Groundskeeper.

**Trombone:** †Laurent Gareau, Music Educator (Retired); Jack King, Aerospace Industry (Retired); René Lewis, Logistics Manager; John Serrano, Corrections Officer; Chester Wilcox, Jr., Electrical Engineer (Retired); Merle Zimmerman, Aerospace Management (Retired).

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

**Tuba:** Colin Autry, High School Student; 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; Frank Hetzler, Musician, U. S. Navy (Retired); \*†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

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1. National Anthem ..... “Star Spangled Banner” ..... Key/Higgins/Cloninger  
Vocalist: Barbara McGillicuddy
2. Overture ..... “Orpheus in the Underworld” ..... Offenbach/Odom
3. Tuba Solo ..... “Concertino for Tuba” ..... Bozza/Singleton  
Soloist: Tom Waid
4. Waltz ..... “Presidential Polonaise” ..... Sousa/Simpson
5. Characteristic Piece ..... “Humoresque on Swanee” ..... Gershwin/Sousa/Brion

## Interval

6. Suite ..... “By the Light of the Polar Star” ..... Sousa/Bourgeois  
(From *Looking Upward Suite*)
7. Aire ..... “Una Voce Poca Fa” (Barber of Seville) ..... Rossini/Barrow  
Vocalist: Barbara Ziegler
8. Characteristic Piece ..... “Fugue on Yankee Doodle” ..... Sousa/Brion/Schissel
9. Sacred Songs ..... “Songs of Grace and Songs of Glory” ..... Sousa/Brion/Schissel

Encores will be selected from the following:

- |   |                 |
|---|-----------------|
| Easter Monday on the White House Lawn.....      | Sousa           |
| The Famous 22 <sup>nd</sup> Regiment March..... | Gilmore/Cipolla |
| Hail to the Spirit of Liberty March.....        | Sousa           |
| Stars and Stripes Forever.....                  | Sousa           |
| Sull’ Aria .....                                | Mozart/Egge     |
| Thunderer March.....                            | Sousa           |
| Tubby Goes Latin .....                          | Egge            |
| With Pleasure, Dance Hilarious .....            | Sousa           |

# Program Notes — John Philip Sousa Sesquicentennial Concert

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## Jacques Offenbach

Born June 20, 1819 Cologne, Germany  
Died October 4, 1880 Paris, France

### Orpheus in the Underworld, Overture

In Greek mythology Orpheus was the greatest human musician. He was so great that two and a half centuries ago he was worshipped as a God in the religion named after him—*Orphism*. Composers have always been attracted to his story, and the oldest opera score extant is based on it (*L'Euridice*, by Jacopo Peri, 1600).

The music in this overture from Offenbach's version of the story is known the world over. It opens with a bristling fanfare which is followed by a tender love song and an "infernal" passage. The finale, after a fairly complex waltz, is the renowned can-can.

Offenbach, though German by birth, is most strongly identified with French comic opera. He was the son of a Jewish cantor whose real family name was Eberst. After marrying and taking a job as a cantor in Cologne, Offenbach's father changed his name to Offenbach, the name of his hometown. Jacques' birth name was Jakob.

In 1833, Jacques entered the Paris Conservatory to study cello. Academics were not to his liking, so he dropped out of the Conservatory and became a performer with an orchestra. As a performer he was very successful, but he couldn't find much success as a composer. To overcome that lack of success, he started his own theater and finally caught the public's attention with his *Orpheus in the Underworld*. This exciting and shocking work was the beginning of a veritable stream of operettas that were highly successful in major cities on both sides of the Atlantic. His success can be attributed to the lively, witty, and melodious nature of his music.

In 1876 Offenbach visited America to participate in its Centennial Celebration.

While that visit was ill-fated in the sense that audiences who expected him to be a lively and witty personality akin to his music were disappointed to discover that he was really a mild and likable fellow. For bandsmen, however, fate could not have been harder at work because Offenbach hired John Philip Sousa to play first violin. It was while performing with Offenbach that Sousa had the opportunity to hear Gilmore's band and consequently to pursue the incredibly successful career with which we all are familiar and which led to this concert by the Community Band of Brevard.

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## P. S. Gilmore

Born December 25, 1829 Ballygar, Ireland  
Died September 24, 1892 St. Louis, Missouri

### The Famous 22<sup>nd</sup> Regiment March

Gilmore wrote this march in 1874, the second year of his 20-year tenure as bandmaster of the 22<sup>nd</sup> Regiment, National Guard, State of New York.

As noted above in Offenbach's bio, Gilmore and Offenbach significantly influenced Sousa's life, leading him to pursue a career in bands.

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## Eugène Bozza

Born April 4, 1905 Nice, France  
Died September 28, 1991 Valenciennes, France

### Concertino for Tuba

Originally written by Eugene Bozza for tuba soloist and orchestra, *Concertino for Tuba* gives Associate Conductor Tom Waid a chance to show off his musical talents with an arrangement for concert band. Tom will perform the first of the work's three movements.

Eugène Bozza was a French composer and conductor. He studied music at the Paris Conservatory where he was a brilliant student, winning First Prizes for the violin (1924), conducting (1930), and composition (1934), as

## Program Notes — John Philip Sousa Concert (continued)

well as the *Grand Prix de Rome* (1934). From 1939 to 1948 he was conductor of the Opéra-Comique in Paris. Then he moved to Valenciennes, where he was appointed director of the local conservatory. He is probably best known for the conservatory performance examination pieces which he wrote for wind soloists and chamber music players, but among his many works also are operas, lyric dramas, ballets, symphonies, works for band, and works for choir. He received many awards and honors and was made a *Chavalier* of the *Légion d'honneur* in 1956.

### Gene Egge

Born December 31, 1927 in Bethlehem, Pennsylvania

#### Tubby Goes Latin

Gene Egge wrote this piece for Tom Waits to play in today's concert.

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

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

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

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

He has recorded with such stellar notables as Frank Sinatra, Jr., Bud Brisbois, Damita Jo, John Gary, Sue Raney, Helen Forrest,, Billy

Daniels, Faye Reis, James Darren, Della Reese, the Four Freshman and Sarah Vaughn.

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

### John Philip Sousa

Born November 6, 1854 Washington, D.C.

Died March 6, 1932 Reading, Pa.

#### Presidential Polonaise

Sousa wrote this piece in 1886. It was one of two works he wrote in response to a request by President Chester A. Arthur for him to write something more appropriate than *Hail to the Chief* (which he had learned from Sousa was actually an old Scottish boating song) for use at official functions. The other was *Semper Fidelis* (1888). Arthur died without hearing *Semper Fidelis*. *Semper Fidelis*, which Sousa considered to be his best march, is the official march of the U.S. Marine Corps.

### Easter Monday on the White House Lawn

Rolling eggs on the White House lawn at Easter is a popular tradition begun by President Rutherford B. Hayes. Hayes continued a previous tradition of rolling eggs on the Capitol grounds which Congress banned in 1880. The whole thing was started in 1816 by Dolly Madison, wife of President James Madison, and is a fun activity in which children compete to see who can use a spoon to roll colored eggs the fastest. Sousa conducted the U.S. Marine Band at the event in 1889 when President Benjamin Harrison decided to add music to it.

*Easter Monday on the White House Lawn* is the third movement from Sousa's *Tales of a Traveler Suite*. Its presence in that suite came seventeen years after the original composition and is probably the result of a royal snub. Sousa wrote *Tales of a Traveler* in response to his Band's tour in 1910 and 1911. The third move-

## Program Notes — John Philip Sousa Concert (continued)

ment was titled *Coronation March* and Sousa planned for it to be used at the coronation of King George V of England. Much to his chagrin, however, Sousa received a terse note from Buckingham Palace informing him that rules did not permit the King to allow anyone who was not his subject to create a dedication to him. Sousa then renamed the movement *Grand Promenade at the White House*.

In 1928, Sousa composed *Easter Monday on the White House Lawn* and replaced the original third movement of *Tales of a Traveler* with it. While not known for certain, it is believed that Sousa did this to put out of his mind that Royal rebuff.

### Humoresque on Swanee

*Humoresque on Swanee* was recently arranged and published in honor of the 2004 Sousa Sesquicentennial. Sousa wrote the original in 1920, basing it on the hit song from Gershwin's Broadway show *Sinbad*. He also included fragments of "Hail, Hail the Gang's All Here", "Listen to the Mocking Bird", "Dixie" and "Old Folks at Home".

### With Pleasure, Dance Hilarious

In 1912 Sousa wrote this piece and dedicated it to the Huntingdon Valley Country Club of Philadelphia, of which he was a member. Later he included this short, syncopated work in his suite, *The American Maid*.

### Looking Upward Suite

Sousa composed *Looking Upward Suite* in 1902. Its movements are *By the Light of the Polar Star*, *Beneath the Southern Cross* and *Mars and Venus*. Sousa wrote eleven suites, and most were inspired by something that impressed him. *Looking Upward* was so inspired. *By the Light of the Polar Star* is the result of an evening train ride through South Dakota on which Sousa was struck by the clear, crisp view of the heavens. *Beneath the Southern Cross* was suggested by an advertisement for the steamship *Southern Cross*; and

*Mars and Venus* came simply by "gazing into the heavens."

Sousa often featured his suites in band concerts. It is for that reason that we included this work in this concert.

### The Thunderer

*The Thunderer March* was first published in 1889 when Sousa was thirty-five years old. He dedicated it to the Knights Templar of Washington, D.C. of which he was a member. In the second section is a version of *Here's To Your Health, Sir!* which he had written for his 1886 work, *Trumpet and Drum*. He sold the rights to the march, which was his wife's favorite, for thirty five dollars.

### Fugue on Yankee Doodle

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

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

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

### Hail to the Spirit of Liberty

While on a four-month tour of Europe, its first such tour, the Sousa Band performed for the dedication of the Lafayette Monument in Paris. For that occasion, which

## Program Notes — John Philip Sousa Concert (continued)

took place on July 4, 1900, Sousa composed and provided the first public performance of *Hail to the Spirit of Liberty*.

### Songs of Grace and Songs of Glory

Sousa realized both the financial importance of Sunday concerts and the concerns his audience and the clergy might have about them. So during the Sousa Band's first season, Sousa composed *Songs of Grace and Songs of Glory* for use in his Sunday concerts. He performed it many times over the years. In 1893 at Chicago's World Columbian Exposition audiences of over 100,000 people sang along with Sousa's Band performing this popular composition.

Songs included are: "Verdi Requiem," "Rock of Ages," "Steal Away," "Mary and Martha," "The Palms," "Nearer My God to Thee," and "The Sevenfold Amen."

### Stars and Stripes Forever

*The Stars and Stripes Forever March* is the official march of the United States of America. Sousa believed that the piece was divinely inspired. It came to him as he sailed home from vacationing in Europe after learning of his manager's death. When he reached shore, he wrote "down the measures that my brain-band had been playing for me, and not a note of it has ever been changed". The original manuscript is in the Library of Congress and bears the inscription "J.P.S., Xmas, 1896", most fitting because it certainly is a wonderful Christmas gift to the American people.

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

*STARS AND STRIPES FOREVER*  
Let martial note in triumph float  
And liberty extend its mighty hand;

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

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

-John Philip Sousa-



John Philip Sousa

John Philip Sousa was the son of immigrants — a Portugese father and a Bavarian mother. His musical talent was evident at an

## Program Notes — John Philip Sousa Concert (continued)

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

Sousa was a patriot of the highest order and his talents included arranging, composing, conducting, and writing. He was an astute businessman and one of the country's best trap shooters as well. He is best remembered for the many great marches he wrote. His 136 marches are characterized by bouncing rhythms, catchy tunes, and brilliant instrumentation that has kept them at the top of popularity polls.

### Gioacchino Antonio Rossini

Born February 29, 1792 Pesaro, Italy  
Died November 13, 1868 Paris, France

#### The Barber of Seville (Una Voce Poca Fa)

Rossini's *The Barber of Seville* is considered by many to be his masterwork. It certainly is the most popular and most enduring of his works. An opera in two acts, it was first performed in Rome in 1816.

In the second scene of the first act, Rosina, a young woman under the care of Dr. Bartolo, reads a love letter from Lindoro, who has concealed his real identity (Count Almaviva) from her because he wants to win her heart without the aid of his noble rank. Rosina is filled with joy by his words and sings of her love for him in the beautiful aria *Una Voce Poca Fa*.

Rossini was the son of a trumpet player.

He studied in Bologna and spent most of his creative life in Venice and Milan. He composed operas as well as religious, choral, orchestral, and band works. Several of his operas are staples of the repertoire (e.g. *The Italian in Algiers*, *The Barber of Seville*, *La Gazza Ladra*, and *William Tell*).

He composed at a terrific speed, completing 38 operas in 23 years. He suddenly and mysteriously quit writing operas at the age of 37 and spent 10 years completing his *Stabat Mater*. He ultimately settled in Paris and was the witty leader of the artistic world until his death. He was highly regarded as a cook and his dinner parties were renowned. He invented a number of recipes including Tournedos Rossini, a perennial favorite.

### Wolfgang Amadeus Mozart

Born January 27, 1756 Salzburg  
Died December 5, 1791 Vienna

#### Marriage of Figaro (Sull' Aria)

The *Marriage of Figaro* is a comic opera in four acts with libretto in Italian by Lorenzo Da Ponte. It may be the most beloved of all operas and has the distinction of being the oldest opera in the permanent repertoire of virtually every lyric stage in the Western world. The opera is revolutionary both in the societal comments it makes and in its music. It is a supreme example of Mozart's ability to create real people and to musically portray their conflicted feelings.

The first performances were so immensely successful that Joseph II issued a decree forbidding encores of the ensemble passages.

The opera's plot is a sequel to that of Rossini's *Barber of Seville*.

In the third act, Susanna (Figaro's fiancee and Countess Almaviva's maid) and Countess Almaviva (wife of the Count Almaviva) sing the beautiful duet *Sull'aria* (a.k.a. *Che soave zeffiretto* or the *Letter*

## Program Notes — John Philip Sousa Concert (continued)

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*Duet*). Susanna and the Countess are plotting to trick the Count, who has been attempting to seduce Susanna, by arranging for him to meet Susanna this evening, but actually intending to have the disguised Cherubino, a page, be there instead. The Countess dictates a letter to Susanna that informs the Count where he can meet Susanna. She repeats the Countess's words as she writes.

Mozart is considered to be among the greatest and most prolific composers in history. His parents, Leopold Mozart and Anna Maria Pertl, had seven children but only Wolfgang and his sister Anna Maria ("Nannerl") survived. Leopold was a talented and accomplished composer and violinist who would still be remembered by musicologists even if his son's existence were not his main claim to fame.

When Wolfgang was three years old, his incredible talent was recognized by Leopold. A child prodigy must have been an enormous financial asset to a hard-pressed family, and Leopold squeezed the utmost commercial advantage out of his son's genius while he was still a child and thus a phenomenon. By the age of 15, Wolfgang had been on the road nine years. Some say that young Mozart was unfairly exploited by his father, but we know from his letters that young Mozart enjoyed his hectic, exciting childhood and his travels to foreign countries, and also that, although music was his entire life, he was a high-spirited and amiable child. He received his entire education, in music and in the humanities, from his father. His letters also reveal a total dedication to and respect for his father, as well as much love and affection for all of his family members.

In 1791, Mozart's health deteriorated. On November 20, Wolfgang took to his bed and during the following two weeks suffered from very high fever and severe headaches. His hands and feet became swollen and he under-

went severe bouts of sickness. He grew weaker each day until he no longer had the energy or the concentration to work on the *Requiem*, his last piece, which was finished by a student in strict accordance with Mozart's instructions. Then, early in the morning on Monday, December 5, 1791, Wolfgang died.

There has been much speculation about the cause of Mozart's death, including suspicion that he was poisoned by a jealous contemporary composer — Antonio Salieri. Even though Mozart himself sometimes claimed that Salieri was poisoning him, and Salieri, when near his own death and delirious, claimed he had poisoned Mozart, historians generally refute that, and attribute his death to rheumatic fever or a uremic coma following a lengthy kidney disease. His funeral, though not a pauper's, was the cheapest available and he was interred in a "common" grave. Common graves at that time in Vienna were about seven and a half feet deep, and coffins, when they were used, were buried in three layers. The graves were not marked, and to this day the location of Mozart's is not known.

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## Community Band of Brevard

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

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

If you wish more information about the Band, or wish to join, contact Enoch Moser at (321) 452-5725, or see our web site at <http://www.brevard.cc.fl.us/~cbob/>.

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