

# The Community Band of Brevard

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

Presents

## Childhood Memories

The Band dedicates this concert to the memory of Curtis Bliss, a charter member

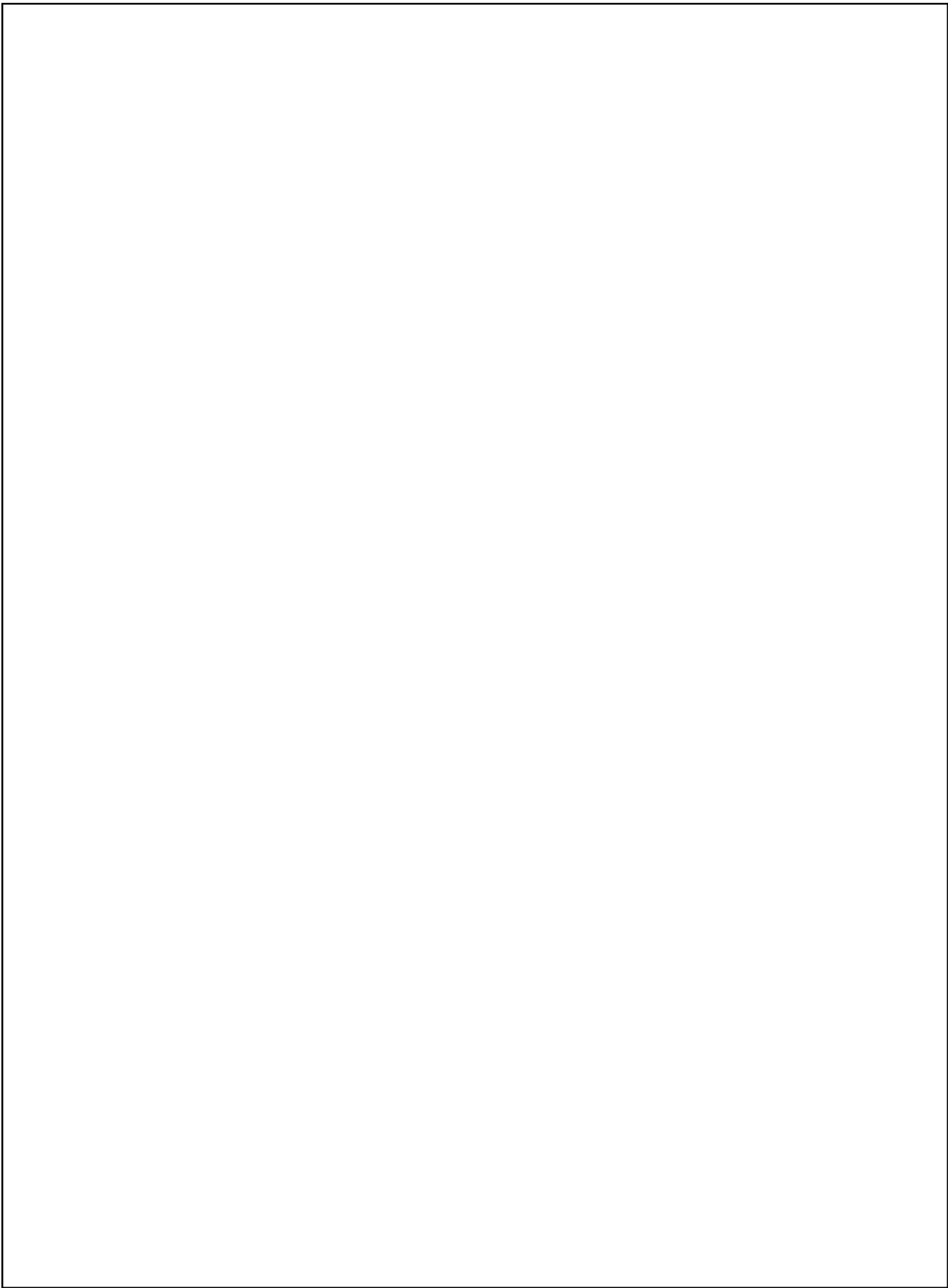
Sunday, March 13, 2005 at 2:00 P.M.  
North Brevard Senior Center, Titusville

Friday, March 18, 2005 at 8:00 P.M.  
Fine Arts Auditorium  
Brevard Community College, Cocoa

Sunday, March 20, 2005 at 3:00 P.M.  
Auditorium  
Merritt Island High School

Featuring

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

#### A World Travelogue

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

BCC Fine Arts Auditorium, Cocoa Campus

June 5, 2005 (Sunday), 3:00 P.M.

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 *Childhood Memories*. Our goal for this concert was to celebrate childhood, that wonderful part of our lives which is permeated with innocence, wonder, fun, joy and happiness. All the music in today's program was selected specifically to accomplish that goal.

The Band's Board of Directors is nearly complete in its planning for our next season. We have selected the following concert themes: Big Bands and Broadway; Commemoration of Mozart's 250<sup>th</sup> Birth Year; A Winter Concert; and a Retrospective of CBOB's first 20 Years. Currently we are finalizing the dates with the venues and will have the final schedule in the program for our June concerts.

I would like once again to ask for your help in recruiting musicians for our Band. I am often surprised upon meeting a musician who is looking for a place to play that he or she has never heard of us. We want to make sure that every person who plays a band instrument is aware of us and knows that we always welcome new members. If you play an instrument we would love for you to join the Band or to come to a rehearsal and try us out. If you know people who play an instrument, please tell them about us. We rehearse on Wednesdays at 7:00 P.M. at BCC in Cocoa. Anyone who has questions about the Band is welcome to call me.

Thanks for coming, and enjoy the concert.

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 Conductor

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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

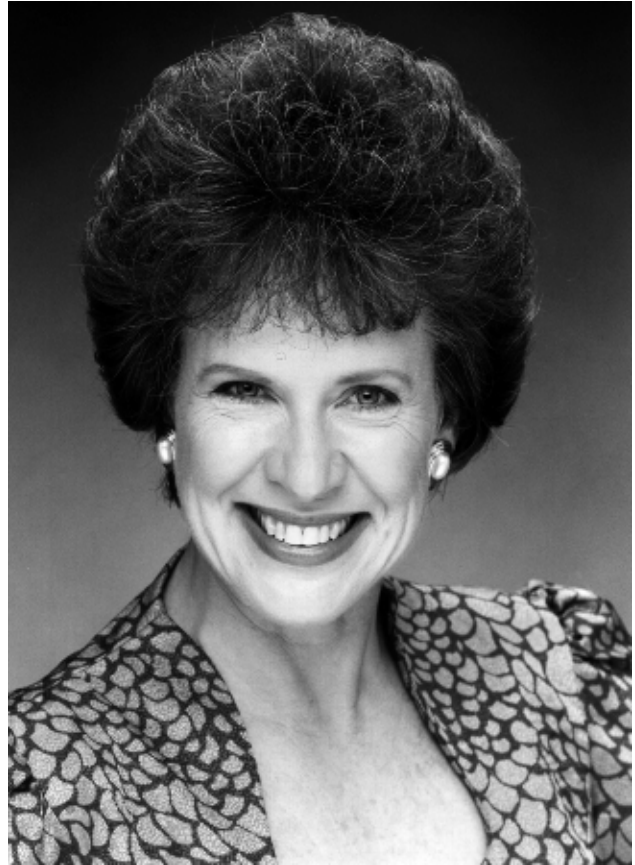
## Guest Soloist

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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; †Carrie Giordano, Music Educator; Connie Miller, Educator; Alice Reshel, Software Engineer; Donald Taylor, Music Educator (Retired).

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

**Bassoon:** Andy Kopin, College Student; Jessica Portz, College Student.

**Clarinet:** Paul Burrucker, Musician; Laurie Deremer, Educator (Retired); Josue Diaz, U. S. Air Force; \*Susan Eklund, Educator; Anna Heiney, Writer/Web Site Curator; Julia Hess, Engineer; Dorothy Hibbard, Music Educator; \*Enoch Moser, Engineer; Terri Poppell, Technical Writer.

**Bass Clarinet:** Jennifer Spyker; †Kevin Strang, Musician/Music Store Owner.

**French Horn:** †Charlotte Barton, Engineer (Retired); Anne Beyette, Photographer; Timothy Bravo, High School Student; Ronald Irvin, Federal Law Enforcement — U. S. Air Force (Retired); Martha Karbler, Homemaker; Amy Lombardo, Graphic Artist; Agnes Racine, Educator (Retired).

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

**Tenor Saxophone:** \*Philip Miller, Electrician (Retired).

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

**Trumpet/Cornet:** Steven Davis, Computer Engineer; Sebron Kay, DMD (Retired); †Al Stevens, Musician; Harold Stines, Business Manager (Retired); Jo Stokes, Quality Control; Skip Watson, Funeral Director; \*David Wilson, KSC Groundskeeper.

**Trombone:** James Fesmire, Engineer; Benjamin Gaddis, College Student; Roger Goodman, School Administrator (Retired); Wesley Johnson, College Student; †René Lewis, Logistics Manager; John Serrano, Corrections Officer; Robert Thomas, School Bus Driver; Merle Zimmerman, Aerospace Management (Retired).

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

**Tuba:** Edgar Browning, Educator; Peter Popiel, University Professor of Music (Retired).

**String Bass:** Daniel Heiney, Photographer.

**Percussion:** Suzanne Clark, Educator; William Hillberg, U. S. Navy and U. S. Postal Service (Retired); \*†Russell Jones, Aerospace Technician; 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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A Day at the Circus.....James Curnow

The Wind in the Willows.....Johan de Meij

I. The River

III. Mr. Toad

II. Ratty and Mole

IV. The Return of Ulysses

Wiegenlied (Cradle Song).....Johannes Brahms  
Arranged by Gene Egge

Vocalist: Barbara Ziegler

A Childhood Hymn.....David R. Holsinger

Conducted by Carrie Giordano

Childhood Days .....Peter Buys  
Descriptive Fantasie of Children Songs

Intermission (15 Minutes)

Sleep Gently, My Child .....Johannes Brahms  
From *Intermezzo*, Op. 117, No. 1 Arranged by Jim Mahaffey

Easter Monday on the White House Lawn .....John Philip Sousa

Carnival of the Animals: Concert Suite from .....Camile Saint-Saëns  
Grand Zoological Fantasy Arranged by Geoffrey Brand

Conducted by Carrie Giordano

1. Introduction and Royal March of the Lions

3. The Cuckoo far off in the Wood

2. The Elephant

6. Finale

The Wonderful World of Disney .....Arranged by John Edmondson

## Program Notes — Childhood Memories

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### James Curnow

Born April 17, 1943 Port Huron, Michigan

#### A Day at the Circus

The Circus is in town! Come and join the fun, as we present your band in a circus extravaganza. Who can ever forget the sights, sounds and yes, even the smells of the Big Top? *A Day at the Circus* takes you on a musical tour where you will meet clowns who will make you laugh, breath-taking acrobats, lion tamers, aerialists, and even The Human Cannonball. So sit back, relax and enjoy the show.

-Information from the score

James Edward Curnow was born in Port Huron, Michigan and raised in Royal Oak, Michigan. He lives in Nicholasville, Kentucky where he is president, composer, and educational consultant for Curnow Music Press, Inc. of Lexington, Kentucky, publishers of significant music for concert band and brass band. He also serves as Composer-in-residence on the faculty of Asbury College in Wilmore, Kentucky, and is editor of all music publications for The Salvation Army in Atlanta, Georgia. His formal training was received at Wayne State University (Detroit, Michigan) and at Michigan State University (East Lansing, Michigan), where he was a euphonium student of Leonard Falcone, and a conducting student of Dr. Harry Begian. His studies in composition and arranging were with F. Maxwell Wood, James Gibb, Jere Hutchinson, and Irwin Fischer.

James Curnow has taught in all areas of instrumental music, both in the public schools (five years), and on the college and university level (twenty-six years). He is a member of several professional organizations, including the American Bandmasters Association, College Band Directors National Association, World Association of Symphonic Bands and Wind Ensembles and the American Society of

Composers, Authors and Publishers (ASCAP). In 1980 he received the National Band Association's Citation of Excellence. In 1985, while a tenured Associate Professor at the University of Illinois, Champaign-Urbana, Mr. Curnow was honored as an outstanding faculty member. Among his most recent honors are inclusion in *Who's Who in America*, *Who's Who in the South and Southwest*, and Composer of the Year (1997) by the Kentucky Music Teachers Association and the National Music Teachers Association. He has received annual ASCAP standard awards since 1979.

As a conductor, composer and clinician, Curnow has traveled throughout the United States, Canada, Australia, Japan and Europe where his music has received wide acclaim. He has won several awards for band compositions including the ASBDA/Volkwein Composition Award in 1977 (*Symphonic Triptych*) and 1979 (*Collage for Band*), the ABA/Ostwald Award in 1980 (*Mutanza*) and 1984 (*Symphonic Variants for Euphonium and Band*), the 1985 Sixth International Competition of Original Compositions for Band (*Australian Variants Suite*), and the 1994 Coup de Vents Composition Competition of Le Havre, France (*Lochinvar*).

Curnow has been commissioned to write over two hundred works for concert band, brass band, orchestra, choir and various vocal and instrumental ensembles. His published works now number well over four hundred. His most recent commissions include the Tokyo Symphony Orchestra (*Symphonic Variants for Euphonium and Orchestra*), the United States Army Band (Pershing's Own, Washington, D.C.-*Lochinvar*, *Symphonic Poem for Winds and Percussion*), Roger Behrend and the DEG Music Products, Inc. and Willson Band Instrument Companies (*Concerto for Euphonium and Orchestra*), the *Olympic Fanfare* and *Theme for the Olympic*

## Program Notes — Childhood Memories (continued)

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*Flag* (Atlanta Committee for the Olympic Games, 1996) and the Kentucky Music Teachers Association/National Music Teachers Association in 1997 (*On Poems of John Keats for String Quartet*).

-Information from the score

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### Johan de Meij

Born November 23, 1953 Voorburg, the Netherlands

#### The Wind in the Willows

"A book for those who keep the spirit of youth alive in them; of life, sunshine, running water, woodlands, dusty roads, winter firesides" said author Kenneth Grahame (1859-1932) about his children's book *The Wind in the Willows*. Initially, he wrote the stories about Ratty, Mole, Badger and Toad to read to his visually handicapped son Alistair, but after the publication in book form in 1908, it became a worldwide success. It was later also turned into a film and a television series. What appeals to me most is the friendly, very cozy atmosphere that Grahame has managed to create with his optimistic narrative style full of high spirits, an atmosphere that reminds me of my own carefree youth. It was therefore a great pleasure to set this book to music!

The four movements successively describe:

I) The River. The river, which flows through the habitat of the animals like a lifeline, regularly is the scene of pleasant boat trips and picnics. The animals lead their untroubled lives here. The four-tone main motif [A-C-D-C] is extensively presented by the brass section, and returns in the following movements as a countermelody.

II) Ratty and Mole. The bright, energetic Rat and the melancholy doubter Mole are inseparable friends and have many adventures. Their opposite characters are illustrated by separate musical themes.

III) Mister Toad. The wilful, haughty Mister Toad is indeed a unique case: time after

time, he runs into tricky situations, and with his indomitable passion for fast — preferably stolen — cars he causes quite a lot of damage.

IV) The Return of Ulysses

After Toad Hall, the majestic residence of Mister Toad, is recovered from the weasels and stoats of the Wild Wood, who had captured the estate in a cowardly way, our friends get ready for a banquet. They celebrate the victory with a triumphant parade, and so both the book and the music conclude with a happy ending.

Johan de Meij  
Amsterdam, April 2002

Johan de Meij (Voorburg, 1953) studied trombone and conducting at the Royal Conservatory of Music at The Hague. He has earned international fame as a composer and arranger. His catalogue consists of original compositions, symphonic transcriptions and arrangements of film scores and musicals.

The Symphony no. 1 *The Lord of the Rings*, based on Tolkien's best-seller novels of the same name, was his first substantial composition for symphonic band and received the prestigious Sudler Composition Award in 1989. In 2001, the orchestral version was premiered by the Rotterdam Philharmonic Orchestra. His other larger compositions, such as Symphony no. 2 *The Big Apple*, *T-Bone Concerto* (for trombone and wind orchestra) and *Casanova* (for violoncello and wind orchestra) are also on the repertoire of the better bands all over the world. *Casanova* was awarded the First Prize at the International Composition Competition of Corciano [Italy] in 1999, and a year later, De Meij won the Oman International Composition Prize with *The Red Tower*.

Besides composing, Johan de Meij is also very active in various musical fields. He serves as trombonist with the Orchestra <<De Volharding>> (The Perseverance), The Amsterdam Wind Orchestra and as a regular sub-

## Program Notes — Childhood Memories (continued)

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stitute with the Radio Chamber Orchestra. He is much in demand as a guest conductor: He conducted concerts and seminars in almost all European countries, in Japan, Brazil and the United States.

- Information from the score

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### Johannes Brahms

Born May 7, 1833 Hamburg, Germany  
Died April 3, 1897 Vienna

#### Wiegenlied (Cradle Song)

This is the famous Brahms Lullaby, Op. 49, No. 4. Brahms wrote it in 1868 for voice and piano. The first verse is taken from *Das Knaben Wunderhorn*; the second is by Georg Scherer.

#### Sleep Gently, My Child

From *Intermezzo*, Op. 117, No. 1

Among Brahms' last works is a set of three *Intermezzi*, completed in 1892 (probably in Berlin) and published as Op. 117. The first is in E-flat major, the second in B-flat minor, and the third in C-sharp minor. The first of these pieces, a tender folk-like lullaby, is the source for this band arrangement. Brahms gave the piece the marking *Andante moderato*, and the piece was so popular that Scottish words "Sleep gently my child, sleep gently and fair" were adapted to the melody, inspiring the title used in this publication.

-Information from the score

Johannes Brahms was the son of a double-bass player in the theater orchestra at Hamburg. He studied piano and his natural gift for that instrument was soon recognized. As a young man, his performances and compositions attracted the attention of the great violinist Joseph Joachim who arranged for him to meet Schumann and Liszt. Schumann's enthusiasm for Brahms was a turning point in his career for Schumann became his champion and introduced him to the world as a new

musical genius.

Though his productive years lay in the Romantic era, he chose to compose mostly in the traditional Classical style. His works include four symphonies, two piano concerti, a violin concerto, the double concerto, a large number of chamber works, works for solo instrument, choral works, and over 200 songs.

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### David R. Holsinger

Born December 26, 1945 Hardin, Missouri

#### A Childhood Hymn

Music information not available.

Award winning composer and conductor David R. Holsinger now resides in Cleveland, Tennessee, where he teaches conducting, composition and serves as Director of the Wind Ensemble at Lee University.

Holsinger's compositions have won four national competitions, including a two time ABA Ostwald Award. His works have also been finalists in the NBA and Sudler composition competitions. In the summer of 1998, the United States Air Force Band of the West featured Holsinger as the HERITAGE VI composer during the Texas Bandmasters Association convention in San Antonio. This prestigious series celebrating American wind composers was founded in 1992 and had previously honored Morton Gould, Ron Nelson, Robert Jager, W. Francis McBeth, and Roger Nixon. An elected member of the American Bandmasters Association, Holsinger's recent honors include the Distinguished Music Alumni Award from Central Missouri State University, CIDA'S 1999 Director of the Year Citation, Phi Mu Alpha Sinfonia's Orpheus Award, the 2003 Distinguished Alumni Award from Central Methodist College, the 2003 Excellence in Scholarship Citation from Lee University, and biographical inclusion in *The Heritage Encyclopedia of Band Music*,

## Program Notes — Childhood Memories (continued)

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Vol. I and III, and Norman Smith's *Program Notes for Band*. In the past ten years, Holsinger served as Visiting Distinguished Composer in Residence at eleven American colleges or universities, and held the Acuff Chair of Excellence in the Creative Arts at Austin Peay State University, Clarksville, Tennessee.

In addition to his university duties, Holsinger spends much of his energies as a guest composer and conductor with All State organizations, professional bands, and university ensembles throughout the United States. When not composing or conducting he plays with model trains.

-Information from the score

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### Peter Buys

Born August 11, 1881 Amsterdam, Netherlands  
Died March 5, 1964 Hagerstown, Maryland

#### Childhood Days

##### Descriptive Fantasie of Children Songs

Reminiscences of childhood are perhaps the most precious of all. The composer takes us back to a day of song and play.

"Lazy Mary's" slumbers are ruthlessly disturbed and she has to arise. "The Farmer in the Dell" is a reminder that sleeping hours are past. The call, "Girls and Boys Come Out to Play," brings ready response. "London Bridge" is excellent for a start and soon merriment reigns supreme, but "Hark to the Bells" brings to the mind "Ding Dong Bell, Pussy's in the Well" and after some make-believe sadness at Pussy's fate "Ring Around the Rosie" is just the thing. After "Tom, Tom the Piper's Son" the sad tale of the well-known "Three Blind Mice" is related with all its pathos. Mary's little lamb is now brought on the scene. Some one started "Pop Goes the Weasel" and all join in. Then they choose to go on an imaginary sleigh ride with "Jingle Bells" as the vehicle.

The day is well advanced however and the

children are getting tired. Thinking of time, "Hickory Dickory Dock" is brought to mind. A "Twinkling Star" appears "Like A Diamond in the Sky." Well, the sandman is on his way. "Rock-a-bye Baby" is surely a welcome song to the sleepy eyes and drowsy heads after a perfect childhood day.

-From the score

Peter Buys was known not only as an excellent conductor, composer, and performer, but also as a very capable librarian, arranger, author, and administrator. He was an early member of the American Bandmasters Association and was elected president of that prestigious organization in 1939. In 1940 he received an honorary doctorate from Dana Musical Institute.

Peter Buys was born in Amsterdam in 1881. He began playing violin when he was six and clarinet not long afterward. By the time he was 16 he was performing with a ship orchestra on the Holland-American Line. After several trips to America, he left his native Netherlands in 1903 to become a librarian and arranger with the U. S. Military Academy Band at West Point, New York. He became a U. S. citizen in 1903 and left West Point in 1911 to lead a band in Mount Union, Pennsylvania. Later he directed municipal bands at Huntingdon, Pennsylvania (1914-1920), and Hagerstown, Maryland (1920-1959).

From 1912 to 1918, Buys was one of the two E-flat clarinet players in Sousa's Band — he also played with the third clarinets and arranged for that famous group for several years. After Buys quit playing, Sousa reportedly used only one E-flat clarinet and gradually increased the size of the flute section. He said that only Buys could play the small clarinet in tune. Later, in addition to his arranging and conducting obligations at Huntingdon, Buys organized and administered the instrumental music department at Juniata College

## Program Notes — Childhood Memories (continued)

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from 1913 to 1920. In 1941 his *Brief History of Bands in the United States* was published.

Buys reportedly arranged and composed nearly 2,000 works, most of which remained in manuscript form. Published band compositions include humoresques, fantasies, overtures, romances, paraphrases, symphonic poems, brass ensembles, dances, and marches. Among his most popular concert works are the fantasies *The Angelus*, *Childhood Days*, and *Saucy Susan*; the paraphrase *Christmas Greeting*; and the overture *Horizon. Kaleidoscope* (Ms), his final and most challenging tone poem, was premiered posthumously by Kenneth Slater and the Hagerstown Municipal Band during a summer Sunday night concert in the Hagerstown City Park in 1965. Buys' best-known marches include *Anniversary*, *On Wings of Time*, *Pegasus*, *Salute to the Veterans*, *The Gateway to the South*, *The Governor* (for Sousa), *Huntingdon Municipal Band*, *The Iron Master* (for Frank Simon and the American Rolling Mill Co., a steel corporation), *The Rotarian*, and *Sousa Band Fraternal*. The last six were recorded by Verne D. Campbell and the West Point Band for the Heritage of the March series.

-Program Notes for Band  
by Norman E. Smith

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### John Philip Sousa

Born November 6, 1854 Washington, D.C.  
Died March 6, 1932 Reading, Pa.

#### 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 movement 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.

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

## Program Notes — Childhood Memories (continued)

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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.

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### Camille Saint-Saëns

Born October 9, 1835 Paris  
Died December 16, 1921 Algiers

#### Carnival of the Animals: Concert Suite from

In 1886 Saint-Saëns composed *Carnival of the Animals*, a 'grand zoological fantasy' in 14 movements for two pianos and orchestra. It was first performed at a Shrove Tuesday concert in that year with the composer as one of the performers. Each movement depicts a different animal, which is usually associated with a particular orchestral instrument. For example, the 'swan' features a solo cello and the 'elephant' is described by a double bass. One movement is even devoted to 'pianists,' whom Saint-Saëns obviously considered to be animals! In the work several well-known melodies are parodied, including ones from Saint-Saëns own *Danse Macabre* and Rossini's *The Barber of Seville*. The composer never allowed a public performance of the work during his lifetime.

Geoffrey Brand's *Concert Suite from Carnival of the Animals* is a transcription for band of 6 of the original work's movements. Today the Band will play 4 of those movements.

Saint-Saëns had a very long career, giving his first concert before he was five, and his last when he was eighty-six. He was only five when he composed his first piece. He studied at the Paris Conservatoire where he was a pupil of Gounod. In addition to composing, he

was an accomplished pianist and organist. He was a prolific composer and was the first Frenchman to make use of the form of the tone poem. He wrote several books of music criticism and a number of plays.

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### John Edmonson

Born February 3, 1933 Toledo, Ohio

#### Wonderful World of Disney

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

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

Program Notes by Enoch Moser  
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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/>.

## Board of Directors

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