

The Community Band of Brevard

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

Presents

A Twenty Year Retrospective

Friday, September 23, 2005 at 8:00 P.M.

Fine Arts Auditorium

Brevard Community College, Cocoa

Sunday, September 25, 2005 at 3:00 P.M.

Auditorium

Merritt Island High School

Featuring

Kitty Colman, soloist

Barbara McGillicuddy, vocalist

Kevin Strang, soloist

Barbara Ziegler, vocalist

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, 2005-2006 Schedule

A Winter Concert

December 1, 2005 (Thursday), 8:00 P.M.	BCC Fine Arts Auditorium, Cocoa Campus
December 4, 2005 (Sunday), 3:00 P.M.	Merritt Island High School Auditorium

Big Bands and Broadway

March 24, 2006 (Friday), 8:00 P.M.	BCC Fine Arts Auditorium, Cocoa Campus
March 26, 2006 (Sunday), 3:00 P.M.	Merritt Island High School Auditorium

Mozart: 250th Birthday Commemorative

June 2, 2006 (Friday), 8:00 P.M.	BCC Fine Arts Auditorium, Cocoa Campus
June 4, 2006 (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

Do you remember when:

- Mikhail Gorbachev became the leader of the Soviet Union?
- Ronald Reagan was sworn in for his second term (and George Herbert Walker Bush was his vice president)?
- Postage stamps cost 20 cents?
- Martina Navratilova defeated Chris Evert Lloyd at Wimbledon?
- Rock Hudson died of AIDS?
- *Amadeus* received the Oscar for Best Picture?
- Coca Cola changed its formula to "New" Coke? And then promptly reinstated its original formula?
- Mel Fisher found the wreck of the Spanish galleon Atocha?
- Pete Rose tied Ty Cobb with 4,191 hits?
- Michael Spinks defeated Larry Holmes?
- Gary Kasparov became the world chess champion?
- Dow Jones closed above 1,500 for 1st time {1,511.70}?
- *Discovery* flew 4 times (Shuttle flights 15, 16, 18 and 20)? {In 2005, *Discovery* flew the Shuttle's 114th flight}
- The Community Band of Brevard gave its first concert {on November 21}?

These things all happened in 1985 — twenty years ago! Those twenty years seem to have whizzed by for those of us who were in the Band's first concert. Those years represent many memories, some of which we will share with you in today's concert. Reliving those memories in preparing today's program was a really enjoyable experience for me and reinforced my belief that the Community Band of Brevard has been a good organization, has done a lot of good things for its community, and has been rightfully and significantly rewarded for its accomplishments. The Band has had many great musicians in it and has been the source of many good friends. I am proud to have been associated with this Band and hope that twenty years from now I will still be around and that someone will wheel me in to hear its *Forty Year Retrospective Concert*.

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.

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

Guest Soloist

Kathleen Colman, or Kitty, as most people know her, was raised in Satellite Beach and is a graduate of Satellite High School and Florida State University. Music has been a part of her life for as long as she can remember and has been playing flute for most of that time. After a hiatus away from participating in musical performing while raising her two children, she has rediscovered the joys of learning and sharing music, including participating in master classes by renowned flutists Peter Lloyd and William Bennett.

Ms. Colman currently plays flute and piccolo with the Community Band of Brevard, flute with the Central Florida Winds, and bass flute with the Space Coast Flute Orchestra. She has spent over twenty years with Macy's Florida (formerly Burdines) as a department manager and also works the Florida Flute Fair and the National Flute Association convention for Flute World, a large instrument, music and accessory retailer based in Detroit, Michigan dedicated to providing for all things flute-related.



Kitty Colman

Guest Soloist

Barbara McGillicuddy was raised in Titusville and has been a soloist and musician all of her life. Although her college major was Criminal Justice, her musical talents kept pulling her back into ‘the business.’ In the mid eighties, Barbara graced the stages of the Las Vegas strip, singing all styles of music. Barbara has been a soloist on several European trips including Italy, Switzerland, England, Wales and Scotland. Likewise, she has been principal soloist in such works as Mozart’s Halleluiah Chorus.

Currently, Barbara is the Music Director at St. Luke’s Presbyterian Church in Titusville. On a volunteer basis, Barbara proudly directs the Titusville Singing Seniors. The Singing Seniors, a group of 30-40 senior citizens, visit all of the nursing care facilities in Titusville year round bringing music and smiles to the residents. Barbara is a member of the Flag and Memorial committee in Titusville. She sings for and musically coordinates events such as the Astronaut Memorial and Flag Day annually. The Community Band of Brevard participates in Titusville’s Flag Day ceremony each year, as well.

Along with music, Barbara’s other passion includes rescuing animals. Barbara is the founder and Regional Coordinator of the Catahoula Rescue for the State of Florida. She pulls dogs from animal shelters about to be euthanized, fosters and re-homes them into loving families.

One of Barbara’s favorite things in life is participating with the Community Band of Brevard and sharing her musical talents with the band and the community.

“What A Wonderful World.”



Barbara McGillicuddy

Guest Soloist

Owner of A+ Music & Education, Inc. in Melbourne, a full service music store that specializes in Music Education, Kevin Strang's career has included success in both business and music. In addition to running his successful small business, he also is the Principal Bass Clarinet in the Brevard Symphony Orchestra and has subbed for the Orlando Philharmonic Orchestra and the Southwest Florida Symphony. He is in high demand as a Free-lance musician for numerous gigs in the Central Florida area. Some of the recent performing highlights have been stirring performances with Branford Marsalis and the Orlando Philharmonic Orchestra and the Nutcracker Suite with the Brevard Symphony Orchestra. Kevin has been a member of the Community Band of Brevard since 1989.

At the age of 10 after vacationing as a child with his family on a cruise, Kevin was inspired by the band musicians on the ship to begin playing clarinet and shortly after that joined the public school band where he really found his niche. After high school Kevin attended the University of Miami where he studied music on a full tuition scholarship earning his Bachelor's degree in Music. While at Miami as an undergraduate, he performed as Principal Clarinet in the Symphony Orchestra and First Chair Clarinet the Wind Ensemble, positions usually reserved for graduate level students.

Kevin taught band and orchestra in the Brevard Public Schools for eight years before pursuing an interest in retail. The last seven years of his life include two years as a regional manager with a large chain of music stores and five with his own music store. Kevin recently earned his Master of Business Administration Degree having attended the prestigious Executive MBA program at Rollins College Crummer School of Business. No matter where his professional business life takes him, he plans to always make music an important part of his life.



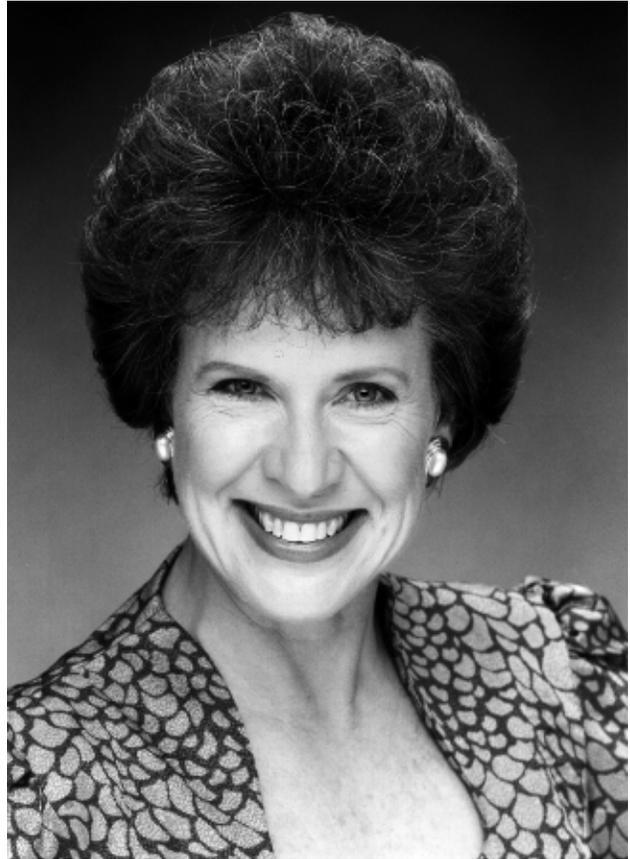
Kevin Strang

Guest Soloist

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

Flute/Piccolo: Jodi Boeddeker, Educator, Kathleen Colman, Retail Coordinator; Catherine Eklund, High School Student; *Michael Freeman, Lead Engineer; *Barton Lipofsky, Educator; Connie Miller, Educator.

Oboe: †Jane Francoeur, Homemaker; Michelle Pittman, Finance Specialist.

Bassoon: Randy Doo, Music Educator; Allison Eaton, High School Student.

Clarinet: Paul Burrucker, Musician; Laurie Deremer, Educator (Retired); *Susan Eklund, Educator; Anna Heiney, Writer/Web Site Curator; Julia Hess, Engineer; Dorothy Hibbard, Music Educator; *Enoch Moser, Engineer; Jessica Neuman, College Student; Terri Poppell, Technical Writer.

Bass Clarinet: †Kevin Strang, Musician/Music Store Owner.

French Horn: DiAnn Barnes, Nurse Practitioner; †Charlotte Barton, Engineer (Retired); Timothy Bravo, High School Student; Ronald Irvin, Federal Law Enforcement — U. S. Air Force (Retired); Amy Lombardo, Graphic Artist; Michael Matthews, College Student.

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

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

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

Trumpet/Cornet: Milton Farrow, Musician; Aaron Kane, High School Student; Sebron Kay, DMD (Retired); †Al Stevens, Musician; Harold Stines, Business Manager (Retired); Jerry Turner, Carpenter/Painter; *David Wilson, KSC Groundskeeper.

Trombone: Alyse Avitabile, College Student; James Fesmire, Engineer; Wesley Johnson, College Student; †René Lewis, Logistics Manager; John Serrano, Corrections Officer; Chester Wilcox, Jr., Electrical Engineer (Retired).

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

Tuba: Edgar Browning, Educator.

String Bass: Daniel Heiney, Photographer.

Percussion: Suzanne Clark, Educator; Frank Hetzler, Musician/U. S. Navy (Retired); William Hillberg, U. S. Navy and U. S. Postal Service (Retired); *†Russell Jones, Aerospace Technician; Roxanne Minnish, Assistant to BCC Provost, Cocoa Campus; Barbara Ziegler, Production Control Analyst.

Piano: Roxanne Minnish, Assistant to BCC Provost, Cocoa Campus.

Keyboard: Barbara Ziegler, Production Control Analyst.

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

†Section Leader.

Program

- Capriccio Espagnol, Op. 34 Nicolai Rimsky-Korsakov
Transcribed by Mark H. Hindsley
I. Alborada III. Alborada V. Fandango Asturiano
II. Variazioni IV. Scena e Canto Gitano
- English Folk Song Suite.....R. Vaughan Williams
No. 1 March “Seventeen Come Sunday.” No. 3 March “Folk Songs from Somerset.”
No. 2 Intermezzo “My Bonny Boy.”
- Concerto for Clarinet, K.622 (Rondo) Wolfgang Mozart
Clarinet Soloist: Kevin Strang
- 22nd Regiment March..... P. S. Gilmore
Rescored by Frank J. Cipolla
- Danse Nègre from *African Suite*, Opus 35, no. 4..... Samuel Coleridge-Taylor
Transcribed by Marion Scott
- Theme from “Schindler’s List”..... John Williams
Arranged by Calvin Custer
Clarinet Soloist: Paul Burrucker
- Colors of the Wind (from *Pocahontas*) Alan Menken/Stephen Schwartz
Arranged by Paul Lavender
Vocalist: Barbara McGillicuddy
- 15-Minute Intermission
- Brazilian Festival Arranged for Band by Howard Cable
- Song of Liberty (va Pensiero)..... Giuseppe Verdi
Transcribed by Marion Scott
- Concertino for Flute, Op. 107 Cécile Chaminade
Arranged by Clayton Wilson
Flute soloist: Kitty Colman
- Selections from *Cats* Andrew Lloyd Webber
Arranged by John Edmondson
Vocalist: Barbara Ziegler
- Sull’ Aria..... Wolfgang Mozart
Adapted by Gene Egge
Vocalists: Barbara McGillicuddy, Barbara Ziegler
- The Thunderer March John Philip Sousa
Arranged by Brion/Schissel
- Polka and Fugue from “Schwanda, the Bagpiper” Jaromir Weinberger
Arranged by Glenn Cliffe Bainum
- C. B. O. B. March Andy Lussier

Program Notes — A Twenty Year Retrospective

Nicolas Rimsky-Korsakov

Born March 18, 1844 Tikhvinm, Russia
Died June 21, 1908 Lyubensk

Capriccio Espagnol, Op. 34

Rimsky-Korsakov composed this symphonic suite in 1879. Each of its five sections features rhythmic and melodic characteristics of Spanish music. Rimsky-Korsakov was a master of glittering orchestration, which is very evident in *Capriccio Espagnol*.

Nikolay Andreyevich Rimsky-Korsakov began the study of piano at the age of six and of composition at seven. He showed great talent from that early age. He was born into the aristocracy and spent his youth on the family's country estate where he became familiar with Russian folk songs and church music, both of which were to significantly influence his work.

After retiring in 1873 from active duty in the navy, he devoted himself to his duties as military band inspector, composing, and conducting the Free School and Russian Symphony concerts. During that time, he had complete authority over the Russian military bands and composed or arranged many works for military band.

His music is bright and joyful, revealing the cheerful side of Russian life. Nearly all of his music is based on national, historical, or legendary subjects.

Ralph Vaughan Williams

Born October 12, 1872 Down Ampney, Gloucestershire, England
Died August 26, 1958 London

English Folk Song Suite

Ralph Vaughan Williams, one of the most eminent of contemporary English composers, is known throughout the world for his splendid choral and orchestral works. Like many modern English composers, he found

great inspiration in the study of folk music and in the work of early English masters such as Purcell. He made his own the modal harmonies and striking rhythms found in the traditional folk songs of Norfolk and Somerset, but formed an entirely individual style out of these elements. Vaughan Williams' interest in the wind band has nowhere found more satisfactory expression than in this suite. The score is remarkable for its originality and masterful instrumentation. The musical subjects are all traditional, and reflect the composer's lifelong studies in the field of folk music. This suite, originally written for band, has also been transcribed for orchestra.

-Program Notes for Band
by Norman E. Smith

Vaughan Williams received education at Charterhouse in London, Trinity College, and the Royal College of Music. He also studied with Bruch in Germany and Ravel in Paris. Setting out to liberate English music from its German academic tradition, Vaughan Williams collected English folk tunes and edited English church music. Along with English madrigals, these sources greatly influenced his own style in composition. He is one of the most respected of English composers.

Wolfgang Amadeus Mozart

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

Concerto for Clarinet, K.622

In spite of its popularity today as an instrument of the orchestra, the clarinet did not come into its own as a solo instrument for several years after Johann Christoff Denner (1655-1707) perfected it. One of the earliest known concerts featuring the clarinet was given in Dublin in May 1742, not long before the beginning of Mozart's career. But by the end of the century, the solo clarinet had become a popular staple of many concert programs. When Mozart made his final concert appearance in Vienna in March 1791, playing his last

Program Notes — A Twenty Year Retrospective (continued)

piano concerto, he shared the program with a clarinet virtuoso, Josef Bahr. Like his predecessors, Mozart made considerable use of the clarinet in his operas, but it is undoubtedly due to his friendship with the great clarinetist Anton Stadler that we owe the last concerto the composer was ever to write, the *Clarinet Concerto*, K.622.

Stadler must have been a virtuoso par excellence. Although the *Concerto* is in no sense a showpiece (there is, for instance, no cadenza), it must nonetheless have made exceedingly heavy demands on a performer using a five or six-keyed instrument. Mozart obviously trusted his friend implicitly, even to the extent of leaving out dynamic markings in the solo part of the *Concerto*, presumably because he knew that Stadler's artistry would and could provide them.

The *Concerto* was originally written for bassett clarinet, which was played by Stadler, and whose range reaches a third below the standard clarinet. The original *Concerto*, as written characteristically by Mozart to exploit the instrument to the full, used those notes more than 30 times in the concerto. When it was published ten years later, the publisher adapted the clarinet part to the normal instrument, and this is how the concerto has since been played and how it is played here today.

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 fiancée 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 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

Program Notes — A Twenty Year Retrospective (continued)

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 underwent 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.

Patrick S. Gilmore

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

22nd Regiment March

Gilmore wrote this march in 1874, his second year as bandmaster of the Twenty-second Regiment, National Guard, State of New York.

Patrick Sarsfield Gilmore, known as the

Father of the American Band, moved to the U.S. at the age of 19. Upon arrival in Boston, he obtained a job being in charge of the music department of the John P. Ordway Store. To promote the company's publications, he organized a minstrel company and first earned recognition as a cornet player with that group. Later he would become one of America's best cornet soloists.

Throughout his career as a bandmaster, his bands were always of the highest quality. Perhaps he was best known during his lifetime for his mammoth concerts which, in one example, involved over 20000 performers.

Gilmore wrote very few compositions. His best known is *When Johnny Comes Marching Home*, which he published under the pseudonym Louis Lambert.

Samuel Coleridge-Taylor

Born August 15, 1875 London
Died September 1, 1912 London

Danse Negre, from *African Suite* Op. 35, No. 4

One of Coleridge-Taylor's most famous works is *African Suite*. The first three movements of *African Suite* are an introduction, *Negro Love Song*, and a waltz. In this concert, the band will perform the work's finale, *Danse Negre*, which is based on a poem of the same name by Paul Laurence Dunbar. Mr. Marion A. Scott, the Band's Director, transcribed this orchestral work for performance by band.

Samuel Coleridge-Taylor was one of England's most celebrated composers at the turn of the century. His father was a doctor from Sierra Leone, and his mother was British. At the age of five, his musical gifts were apparent. He began to study the violin at age six, and displayed an early gift for composition. In 1890, he entered the violin department of the

Program Notes — A Twenty Year Retrospective (continued)

Royal Academy of Music in London, and in his third year he won a prize for composing.

He gained instant fame with the premier in 1898 of *Hiawatha's Wedding Feast*, the first of several works inspired by the poetry of Henry Wadsworth Longfellow. The beautiful aria from that work, "Onaway! Awake, Beloved", became one of the most popular and frequently recorded songs of the period.

However, the young composer made his most distinctive contributions to music in his symphonic works based on Negro melodies of Africa and America. His abiding interest in Black-American culture evolved from his own racial pride. That pride was nourished by several important contacts including the Fisk Jubilee Singers whom he heard perform in London in 1889. One of Samuel Coleridge-Taylor's most famous works is *African Suite* which he wrote in the same year as *Hiawatha's Wedding Feast*. Originally written for piano and string quartet, versions for piano solo and for orchestra quickly followed. Coleridge-Taylor also wrote original works for band, and among his most popular are *The Bamboula*, a rhapsodic dance, and *Ethiopia Saluting the Colours*, a concert march.

Coleridge-Taylor was well known in the United States by 1896. In 1901, the Coleridge-Taylor Society was founded in Washington, D.C. specifically to study and perform his music. Coleridge-Taylor visited the United States in 1904, and was a guest in the White House of President Theodore Roosevelt. In all, he made three visits to the U.S. and was a source of inspiration and exceptional encouragement to those Afro-Americans he met, those who heard his music, and those who — even years later — heard of his accomplishments.

Critics rank the works of Coleridge-Taylor high on the lists of works by British composers. He made his living entirely from music,

supporting himself with public performances and teaching the violin at the Croyden Conservatory of Music. He died at Croyden at the young age of 37.

John Williams

Born February 8, 1932 Flushing, New York

Theme from *Schindler's List*

Steven Spielberg's 1993 movie, *Schindler's List*, is considered by critics to be the best he has ever made. This timely and powerful movie about the ravaging racism and madness of the Holocaust is brilliantly written, directed and acted. The power of the movie is greatly enhanced by John Williams' music. No one is better in a position to comment on that music than Steven Spielberg so I quote him here:

"With dignity and compassion, John Williams has composed original and stunningly classical music for *Schindler's List* in a collection of themes and orchestral remembrances that will haunt you. The antihuman events beginning with Kristallnacht (1938) to the liberation of Auschwitz-Birkenau (1944) posed a deliberate challenge to both John and me: how to make the unimaginable factual, and how to create not so much a motion picture but a document of those intolerable times.

"The choice John Williams made was gentle simplicity. Most of our films together have required an almost operatic accompaniment, which is fitting for *Indiana Jones*, *Close Encounters*, or *Jaws*. Each of us had to depart from our characteristic styles and begin again. This is certainly "...music..." to be attended with closed eyes and unsequestered hearts."

Williams is the son of a studio musician. When he was 16, his family moved to Los Angeles where he studied at Los Angeles City College. John Williams is probably the best-known composer working in contemporary American film. He entered the industry in the 1950's but only came to prominence in the

Program Notes — A Twenty Year Retrospective (continued)

mid-70's with his scoring of such blockbusters as *Jaws* in 1975, *Star Wars* in 1977, and *Raiders of the Lost Ark* in 1981. Beginning in 1980 and until recently he was the conductor of the Boston Pops Orchestra.

Alan Menken

Born July 22, 1949 New Rochelle, NY

Colors of the Wind

Pocahontas (1995) was Disney's 33rd full-length animated feature film, and the first ever to be inspired by a real-life figure. The talented team of Alan Menken and Stephen Schwartz was recruited as composer and lyricist, respectively. They were involved from the earliest stages and contributed to the development of the story. Their wonderful music gives the film a magical quality that pervades the entire production.

Colors of the Wind sums up the entire spirit and essence of the film. Sung by Pocahontas, this was the first song that Menken and Schwartz wrote for the film. According to the producer, "This song was written before anything else. It set the tone of the movie and defined the character of Pocahontas. Once Alan and Stephen wrote that song, we knew what the film was about." Menken says "...it may be the best song I've ever been involved in writing.... The song is about respecting the environment and I think it's an important theme for our country and our generation." And Schwartz believes that it is one of his best efforts, commenting that "it's just one of those magical things that happens".

Alan Menken grew up in New Rochelle, New York and developed an interest in music at an early age. He studied piano and violin through high school, and received a liberal arts degree from New York University. He and his wife Janis reside in upstate New York with their two young children.

Howard Cable

Born December 15, 1920 Toronto, Canada

Brazilian Festival

This arrangement includes the well-known songs: *The Girl From Ipanema* (by Jobim and de Moraes), *Corcovado* (by Jobim), and *One Note Samba* (by Jobim and Mendonca).

Howard Cable first came into prominence on Canadian radio as an arranger and conductor for the Canadian Broadcasting Corporation. The Cable Concert Band's radio broadcasts from Toronto were heard throughout the United States bringing his talent to the attention of the American public. In the early days of Canadian television, he was the conductor and arranger for a variety show, *Showtime*, starring Robert Goulet.

Among his many other credits, he was the civilian associate conductor and chief arranger of the Norad Command Band of Colorado Springs and has appeared with the band on tours and its annual concerts at Carnegie Hall.

He has composed music for over thirty films, dramatic productions, orchestra, choir and brass ensembles.

Giuseppe Verdi

Born October 10, 1813 Le Roncole, Italy

Died January 27, 1901 Milan, Italy

Va Pensiero

(*The Chorus of the Hebrew Slaves from Nabucco*)

Verdi, at a young age and after having composed only one opera, lost his wife and two young children. After that personal tragedy, his second opera failed with only one performance and Verdi entered a great depression. Somehow, in spite of all that, he found the capacity to write *Nabucodonosor*, soon shortened to *Nabucco*, and it became a major turning point in his career. *Nabucco*, which Verdi

Program Notes — A Twenty Year Retrospective (continued)

wrote in the summer of 1841, was produced for the first time on March 9, 1842 at La Scala and was a resounding success. It is the biblical story of the captivity of the Israelites in Babylon and the conversion of Nebuchadnezzar to Judaism.

Va Pensiero is sung by the chorus as the Jews are gathered on the banks of the Euphrates river longing to return to their homeland. It is the most celebrated piece in the opera and is one of Verdi's most famous and beloved melodies.

Verdi's parents were of peasant stock. While Verdi showed prodigious talent at an early age, his greatest works were produced late in his life. Though he wrote operas in his early years, operas which gained him wide recognition, they are rarely performed today. *Rigoletto* (1851) marked the beginning of his march to greatness which he achieved with such masterpieces as *Aida*, *La Traviata*, *Otello*, and *Falstaff*. The latter two works were created after the age of seventy. During his lifetime Verdi became a highly revered figure in his native country. During his funeral, great masses of people lined the streets of Milan to watch the procession and express their grief. A massed choir, accompanied by the La Scala orchestra directed by the young Arturo Toscani, sang *Va Pensiero*, "The Slaves' Chorus", from Verdi's opera *Nabucco*. Today Verdi's name is synonymous with Italian opera.

Cécile Chaminade

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

Concertino for Flute

Concertino is a rhapsodic work in a romantic spirit, featuring two principal themes. It was written as the annual awards competition piece for the flute students at the Paris Conservatory in the spring of 1902 and published that same year by Enoch. Chaminade's composition shows a mature

understanding of the beauty and technical possibilities of the flute. The original accompaniment was for piano.

-*Program Notes for Band*
by Norman E. Smith

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

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

Chaminade composed over 200 piano pieces (etudes, sonatas, waltzes, and airs de ballet, including *Scarf Dance*); piano concertos; a dramatic symphony (*Les Amazones*, for solo voices, chorus, and orchestra); an opera (*La Sevillane-The Woman of Seville*); a one-act ballet (*Callirhoe*); orchestral works

Program Notes — A Twenty Year Retrospective (continued)

(including *Pardon Breton*, *Noel des Marins Angelus*, and *Angelique*); two piano trios; and over 60 songs. Her piano pieces were much more popular than her more extended works. Most of Chaminade's titles are listed in *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* by Franz Pazdirek. The following band arrangements are included in *The Heritage Encyclopedia Of Band Music: L'Anneau d'argent-The Silver Ring*, *Ballet Airs* (including *Pas de Amphores*, *Pas de Cymbales*, *Pierette*, and *Serenade*), *Callirhoe* (Ballet Variations and *Pas des Echarpes-Scarf Dance*), *Concertino* (flute solo), *L'Ete-The Summer* (comet solo), *La Lisonjera-The Flatterer* (Caprice), *Marche Americaine*, *Meditation*, and *Suite of 5 Pieces*.

Charninade also wrote literary articles, including a chapter in *The International Library of Music* on the life of Georges Bizet (a neighbor near Le Visenet when she was a child). A 1996 CD by Gasparo Records features pianist Enid Katahn playing *Toccata*, *Dragon Flies*, *Concert Etudes*, *The Faune*, *Valse-Caprice*, *Etude Symphonique*, *Contes Bleus*, and *Sonate Op. 21*.

Program Notes for Band
Norman E. Smith

Andrew Lloyd Webber

Born March 22, 1948 London

Cats

When he was a young boy, Andrew Lloyd Webber's mother often read to him poems from T. S. Eliot's *Old Possum's Book of Practical Cats*. *Cats* is an energetic and imaginative musical based on fourteen poems from that book. It has no story to speak of, and no spoken dialogue. It is one of the most successful musicals ever and continues to play to packed houses around the world.

Cats opened in London's West End at the New London Theater on May 11, 1981

and eight years later became the longest running musical ever on a London stage. It opened at New York's Broadway Theater on October 7, 1982. On June 19, 1997 *Cats* became the longest running show in the history of Broadway surpassing *Chorus Line's* 6138 performances. On Sunday, September 10, 2000, Broadway's longest running show finally hung up its whiskers, tails and toe shoes after nearly 18 years and a record 7,485 performances.

Cats won seven Tony awards: Best Musical, Best Score, Best Featured Actress, Best Costumes, Best Lighting, Best Book, and Best Director.

As a boy, Andrew studied piano, violin, and French horn. He attended Westminster School, Magdalen College, and the Royal College of Music. He had an early fascination with the musical theater. Most of his music has been composed for the theater and is the result of collaboration with several well known authors. His timeless scores of such blockbuster hits as *Cats*, *Evita*, *Starlight Express*, *Phantom of the Opera*, and *Jesus Christ Superstar* have captivated audiences worldwide and have made him one of the most dominant forces in contemporary musical theater.

John Philip Sousa

Born November 6, 1854 Washington, D.C.

Died March 6, 1932 Reading, Pa.

The Thunderer March

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.

Program Notes — A Twenty Year Retrospective (continued)

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 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, 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.

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 be-

Program Notes — A Twenty Year Retrospective (continued)

tween 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 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

Program Notes — A Twenty Year Retrospective (continued)

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

Andy Lussier

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.

Program Notes by Enoch Moser
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Community Band of Brevard

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

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

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

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