

# The Community Band of Brevard

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

Presents

## A Winter Concert

Sunday, December 2, 2007 at 3:00 P.M.  
Auditorium  
Merritt Island High School

Featuring

Barbara McGillicuddy, vocalist  
Barbara Ziegler, vocalist  
The Space Coast Saxtet

## 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, 2007-2008 Schedule

#### Christmas on the Green

December 9, 2007 (Sunday afternoon)

LaCita Country Club, Titusville

#### Marches in March

March 16, 2008 (Sunday), 3:00 P.M.

Merritt Island High School Auditorium

#### Directors Choice

June 8, 2008 (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, food or drinks are not permitted inside the auditorium facility.

#### Community Band of Brevard (CBOB) Lobby Policy

CBOB concerts are for the sole purpose of providing music to our audience. To use our audience for any other purpose will not be permitted. Activities not permitted include, but are not limited to, the following:

A) Sale of merchandise.

B) Distribution of literature (including political campaign) not directly associated with CBOB, BCC, or other organizations supported by BCC.

Any request for an exception to this policy must be presented to the CBOB Board of Directors early enough for a decision to be made prior to the affected concert.

#### 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 at Edgewood Jr./Sr. High School on Merritt Island. 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 our 2007 Winter Concert! I hope you find that our music brings to you a heightened level of joy and spirituality befitting this wonderful season. It is a season celebrated by many of the world's cultures and a really special time for all of us.

As I have told you before, one of the things I have enjoyed most about being in this Band is learning about music. But even more than that, I have enjoyed learning about many other things associated with the music we play. Researching for this concert's program notes led me to discover something I found fascinating about Franck's *Panis Angelicus*. This gorgeous work sets to music the words St. Thomas Aquinas wrote to commemorate a special 13<sup>th</sup> century event in the Catholic Church. Please read my notes about *Panis Angelicus* and see if you agree.

As you know, BCC's Fine Arts Auditorium is being renovated and our concert schedule will be reduced until the Auditorium again becomes available. Latest unofficial word is that renovation will be complete in the spring of 2009. Please bear with us until we can get back to normal.

Have a great holiday season!

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 of Community Band of Brevard

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Thomas C. Cobble plays tuba in the Community Band of Brevard. He taught Elementary, Junior High, and Senior High School band in Fluvanna County, outside of Charlottesville, Virginia from 1974 to 1980. Before that he was in the United States Navy Music Program as a Musician Second Class from 1968 to 1972.

He graduated from the University of Central Florida in 1974 with a Bachelor of Music Education, and attended Graduate School at Virginia Commonwealth University.

He was the Director of the Hanover County Virginia Community Band from 1990 to 1999.

Since 1980 he has been a full-time Piano Technician. He received his Piano Technician education partially at Steinway & Sons in New York and Yamaha in Los Angeles. He teaches Piano Technology at several Seminars around the USA and internationally.

He and his wife Martha moved to Brevard in 1999 and he has built a business here. His list of customers include many fine private and institutional instruments.

He likes to say "Everything I have done for money since I graduated from High School in 1964 has had something to do with Music."



Tom Cobble

## Guest Soloist

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Barbara McGillicuddy was raised in Titusville, Florida and currently lives in Mims. She has been a singer and musician all of her life. She is the former Director of Music for both St. Luke's and First Presbyterian Churches in Titusville where she directed choral music, hand bells and children's dramas. Barbara is a singer/song writer and has an all-original cd entitled *A Walk Through Time*. Barbara is also a co-author along with Lila D. Carter of *A Walk Through Time*, now available at AuthorHouse.com, Amazon and all other on-line booksellers. She has a children's book series entitled *Adventures in the Kingdom of Mim* based on the real lives of many of her rescue animals from the Catahoula Rescue, Inc. group. Barbara is the founder of the State of Florida Chapter of Catahoula Rescue, Inc. You may visit the Rescue at: [www.catahoularescue.com](http://www.catahoularescue.com)



Barbara McGillicuddy

Barbara graced the stages of Las Vegas in the mid to late eighties performing all styles of music. She has been principal soloist on such works as the Messiah and has toured Europe on several vocal tours including Italy, Switzerland, England, Wales and Scotland.

Barbara is the Director for the Titusville Singing Seniors; a group of senior citizens that bless the folks living in-house nursing care facilities in North Brevard. "They sing the good old songs of yester year to the residents and bring wonderful smiles to their faces. I am blessed to be their leader!"

"I recognize my voice as a blessing from God. It is my utmost desire to share it with the world and try to give back part of this tremendous gift I have been given."

Visit: [www.barbaramcgillicuddy.com](http://www.barbaramcgillicuddy.com) for more information.

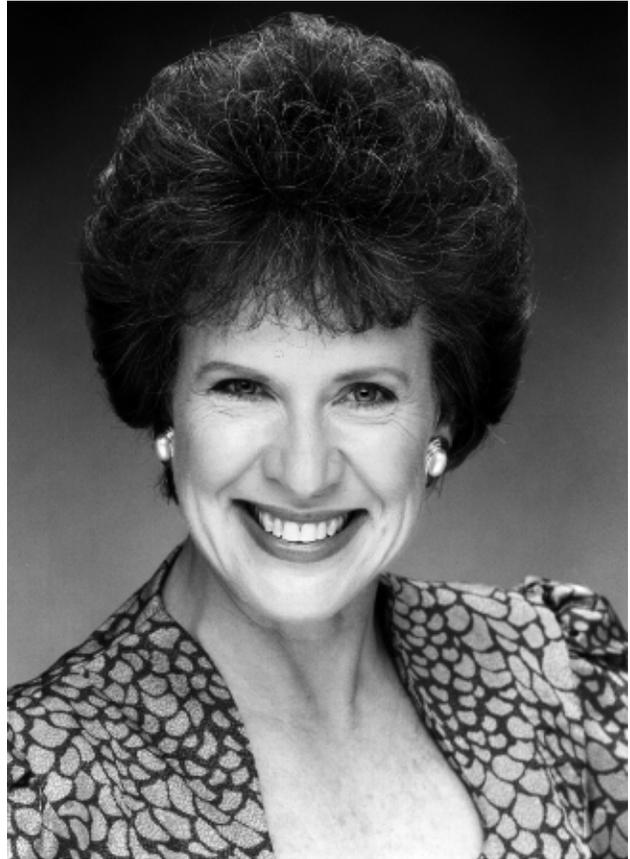
## Guest Soloist

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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 R. 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

## Space Coast Saxtet

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The Space Coast Saxtet is a musical collaboration between Marion Scott, Jeff Vickers, Al Stevens, and Tommy MacDonald. The collaboration began when these four members of the Community Band of Brevard got together outside the band's usual rehearsal schedule to play some saxophone quartet arrangements and try out new material. The group first performed publicly during the band's spring concert in 2007. This is their second public appearance.



Al Stevens, Marion Scott, Jeff Vickers, Tommy MacDonald

# Community Band of Brevard Personnel

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**Flute/Piccolo:** Jodi Boeddeker, Educator; †Kathleen Colman, Retail Coordinator; Catherine Eklund, High School Student; \*Michael Freeman, Lead Engineer; Lynn Higgins, Educator; \*Barton Lipofsky, Educator (Retired); \*Donna MacDonald, Contracts Manager; Connie Miller, Educator.

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

**Clarinet:** Charles Almeida, Jr., Musician; \*Gay Christie, Investigative Assistant; Laurie Deremer, Educator (Retired); \*Susan Eklund, Educator; Jackie Haines, Homemaker; Dorothy Hibbard, Music Educator; \*Enoch Moser, Engineer (Retired); Dana Poppell, Student; †Terri Poppell, Technical Writer; Sallie Sickler, Administrative Assistant; Frank Tuckwiler, Musician.

**Bass Clarinet:** Elizabeth Hyers, Educator; Jennifer Spyker, Line Cook.

**French Horn:** †Charlotte Barton, Engineer (Retired); Thomas Cobble, Piano Technician; Lisa DeVries, Safety Engineer.

**Alto Saxophone:** R. Marvin Mims, U. S. Air Force (Retired); Sharon Slaughter, Reverse Mortgage Specialist; \*Rebecca Smith, Logistics Engineer; †Jeffrey Vickers, Electrical Engineer.

**Tenor Saxophone:** Tom MacDonald, Construction Management; \*Philip Miller, Electrician (Retired).

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

**Trumpet/Cornet:** Eileen Borkowski, Music Educator; Bruce Gordon, Sales Manager; Maritza Hofius, Student; Linda Johnson, Computer Engineer; Sebron Kay, DMD; †Al Stevens, Musician; Jerry Turner, Civil Engineer/Insurance Adjuster; \*David Wilson, Machinist.

**Trombone:** Wesley Johnson, Engineer; †René Lewis, Logistics Manager; Merle Zimmerman, Aerospace Management (Retired).

**Baritone/Euphonium:** Howard Cmejla, V.P., Pharmaceutical Co. (Retired); Bud Hilton, Telephone Co. Cable Repair Technician (Retired); †Gerald Leach, Engineer (Retired).

**Tuba:** David Arnold, Bank Teller; Edgar Browning, Educator (Retired).

**String Bass/Bass Guitar:** Marvin Gardner, Jr., Engineer.

**Percussion:** Michael Battista, High School Student; Suzanne Clark, Educator; †William Hillberg, U. S. Navy and U. S. Postal Service (Retired); Adam Martin, Student; Paula Taylor, Musician; Michael Toperzer, Musician.

**Keyboard:** Jane Francoeur, Homemaker.

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

†Section Leader.

# Program

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National Anthem.....Francis Scott Key  
America the Beautiful.....Samuel Augustus Ward (Arr. by Carmen Dragon)  
Overture to a Winter Festival .....James Curnow  
Rhapsody for Hanukkah ..... Stephen Bulla  
Feliz Navidad.....Jose Feliciano (Arranged by John Moss)  
Vocalist: Barbara Ziegler  
Panis Angelicus .....Cèsar Franck (Arranged by Alfred Reed)  
Stille Nacht (Silent Night) ..... Joseph Mohr, Franz Gruber (Arr. by Andy Lussier)  
Vocalist Barbara Ziegler  
Pie Jesu ..... Andrew Lloyd Webber (Arranged by Ann McGinty)  
Vocalists: Barbara McGillicuddy, Barbara Ziegler  
A Holiday Rhapsody..... Various (Arranged by Larry MacTaggart)

Intermission (15 minutes)

A Big Easy Christmas..... Al Stevens  
Space Coast Saxtet  
Yule? Cool!..... Various (Arranged by Al Stevens)  
Space Coast Saxtet  
The Glory of Christmas ..... Traditional (Arranged by Elliot Del Borgo)  
(Fantasia on Greensleeves)  
'Twas In the Moon of Wintertime ..... Traditional (Arranged by Robert W. Smith)  
Cantique de Noël (O Holy Night)..... Adolphe Charles Adam (Arr. by Gene Egge)  
Vocalists: Barbara McGillicuddy  
Santa Baby .....Joan Javitts, Tony Springer, Phil Springer (Arr. by Gene Egge)  
Vocalists: Barbara McGillicuddy  
Suite from Messiah..... G. F. Handel (Transcribed by James Curnow)  
Conducted by Tom Cobble  
1. And the Glory of The Lord      2. Glory to God  
3. Hallelujah  
Radetzky March.....Johann Strauss, Sr. (Arranged by Alfred Reed)  
Conducted by Tom Cobble

## Program Notes — Classical Pops

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### Francis Scott Key

Born August 1, 1779 Frederick County, Maryland  
Died January 11, 1843 Baltimore

#### Star Spangled Banner

After witnessing the British attack on Fort McHenry at Baltimore on September 13-14, 1814, Key scribbled on the back of an envelope a poem he called *Defense of Fort M'Henry*. The poem was set to the music of an 18th-century tune called *To Anacreon in Heaven*, renamed *The Star-Spangled Banner*, and in 1931 was adopted by Congress as our national anthem.

Francis Scott Key was an American lawyer and poet whose only noteworthy verse was that of *The Star Spangled Banner*.

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### Katharine Lee Bates

Born August 12, 1859 Falmouth, Massachusetts  
Died March 28, 1929 Wellesley, Massachusetts

#### America the Beautiful

Although she had been to Europe many times, Katharine Lee Bates, a professor at Wellesley College in Massachusetts, had never seen much of her native country. So, in 1893, she attended the Columbian Exposition in Chicago and then traveled on to Colorado Springs. One day, she ventured to the top of nearby Pikes Peak. She was overcome by the view from the summit and that night wrote the first draft of a poem, *America the Beautiful*. It was published two years later in a magazine called *The Congregationalist*. In 1913, her poem was set to the music of *Materna*, a song written by Samuel Augustus Ward in 1895. That song's melody was first published in 1888 as a setting for the hymn *Oh Mother Dear Jerusalem*. So stirring and popular was *America the Beautiful* that it was serious competition for *The Star Spangled Banner* when a national anthem was selected in 1931. Many people still feel that it would have made a more inspiring choice. Carmen Dragon's arrangement is certainly a beautiful setting

for the work.

Katharine Lee Bates was the fifth child born to William and Cornelia Frances Lee Bates. The family had come to Falmouth in 1858. The Rev. Bates served as pastor of the First Congregational Church on the Village Green right around the corner from the family's home. Her father died from a spinal tumor when she was one month old. Miss Bates' family moved to Wellesley (at that time known as Granitville) when she was still a child. She graduated from the high school there and then Wellesley College in 1874. She was also a professor there until 1925.

In her own circles, Miss Bates was a noted scholar, poet and writer. She was a prolific author, publishing many volumes of poetry, books on her travels to Europe and the Middle East, and stories, verses and plays for children.

She enjoyed writing about animals and for children, but felt such writings were incongruous with her professorship, so she published books on Shakespeare and pre-Shakespearean English religious drama. Nevertheless, critics of the day acclaimed her book, *Sigurd: Our Golden Collie*.

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### James Curnow

Born April 17, 1943 Port Huron, Michigan

#### Overture to a Winter Festival

*Overture to a Winter Festival* is a bright and energetic concert overture based on traditional Winter and Christmas themes. If you listen closely, you will hear fanfares and traditional carols. As excitement builds toward the Winter holidays, the music also builds to herald the beginning of a very exciting musical festival to follow.

-Information provided by the publisher

James Curnow lives in Nicholasville, Kentucky where he is president, composer,

## Program Notes — Classical Pops (continued)

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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.

He studied at Wayne State and Michigan State Universities. He studied euphonium with Leonard Falcone, and conducting with Harry Begian. He has taught in all areas of instrumental music in public schools and colleges. He is one of the world's most prolific writers for concert and brass bands. 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 music is performed all over the world, and has brought him many awards including the "Grand Prize" in the 1994 "Coup de Vents" International Composition Competition (LeHavre, France) for his composition, *Lochinvar*.

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### Stephen Bulla

Born January 30, 1953

#### Rhapsody for Hanukkah (The Festival of Lights)

Bulla's delightful rhapsody includes: *Y'Ladim, Neyr Li, Simoo Semen, Hanukkah Begins Tonight, The Dreidel Song, Raisins and Almonds, and The Eight Days of Hanukkah*. This is a lengthy work and the Director may elect to eliminate portions of it.

Composer Stephen Vincent Bulla began the study of piano at the age of six and the euphonium a year later. In high school he switched to trombone. He received his degree in arranging and composition from Boston's

Berklee College of Music, graduating Magna Cum Laude. His studies there produced in him an interest in the commercial music field, eventually leading him to his present schedule of full-time composing and recording production.

In 1980, Mr. Bulla joined "the President's Own" US Marine Band and White House Orchestra as Staff Arranger. He is responsible for the production of music that encompasses many styles and instrumental combinations, most of which are performed for Presidential functions and visiting dignitaries. His musical arrangements for many performers, including Sarah Vaughan, the Manhattan transfer, Mel Torme, and Doc Severinsen were featured on the PBS television series "in Concert at the White House."

Mr. Bulla's commissioned concert works include instrumental compositions that are performed and recorded internationally. The Dutch, British, and New Zealand Brass Band Championship organizations have all commissioned him to compose competition pieces.

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### Jose Feliciano

Born September 10, 1945 Lares, Puerto Rico

#### Feliz Navidad

*Feliz Navidad* is Christmas song that has now become a tradition worldwide during the holiday season every year. In fact, ASCAP considers this song to be one of the 25 greatest holiday songs of the twentieth century.

Jose Feliciano is a Latin pop singer. Blind from birth and one of eleven boys, Feliciano and his family moved to New York in the early 1950s where he began studying accordion, guitar and voice. By the early '60s Feliciano was a popular Greenwich Village coffeehouse performer and soon landed a deal with RCA Records, issuing a string of popular

## Program Notes — Classical Pops (continued)

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Latin-influenced folk-pop albums sung in both English and Spanish.

Three songs that have been milestones for Feliciano are: 1) *Light My Fire*, which was number one on the charts in 1968 and according to the song publisher, is now a "standard" due to Jose's interpretation. 2) *Che Sera*, a mega-success in Europe, Asia and South America and of course, 3) *Feliz Navidad*.

Jose has recorded over 65 albums in his impressive career. Still humble with all the successes he has had, Jose feels that his career is just beginning and that he has just started to share his talents with the world.

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### César Franck

Born December 10, 1822 Liège, Belgium  
Died November 8, 1890 Paris

#### Panis Angelicus

*Panis Angelicus* (bread of angels) is based on St. Thomas Aquinas' hymn *Sacris Solemniis*. Franck wrote it in 1872 for tenor voice, organ, harp, cello, and double bass.

In St John's Gospel, Jesus says "unless you eat the flesh of the son of man and drink his blood, you do not have life in you". This was a difficult concept to understand. In the 12<sup>th</sup> and 13<sup>th</sup> centuries, the Catholic Church coined the term "transubstantiation" for the concept that the Eucharistic bread is not merely a symbol but really becomes Christ's flesh and established it as official church dogma. To celebrate this doctrine, Pope Urban IV established the feast of Corpus Christi ("the body of Christ") in 1264. He asked St. Thomas Aquinas (1225-1274) to compose some hymns in honor of Jesus in the Blessed Sacrament, and St. Thomas wrote five; one of which is *Sacris Solemniis* ("our solemn feast"). The words of "Panis Angelicus" form the sixth and penultimate stanza.

It would seem unfortunate for a boy

named after a ruler of the entire known world not to achieve some degree of fame and accomplishment. The rise of César Auguste Jean Guillaume Franck, however, was not based on military and political conquest. The son of a rather austere banker, he demonstrated a talent for music very early in life. This pleased the father who then set about to "accrue" the maximum benefits for his son's natural endowment. Private study of piano, organ, and theory led to matriculation in the Paris Conservatory.

At the age of 19, the young Franck confounded his professors in a scholarship competition. In piano he transposed the contest piece at sight to a key a third lower. In organ he was given two themes to improvise a sonata and a fugue. Sensing the possibilities of the two themes, he combined them spontaneously. The judges were so upset they disqualified him and then reconsidered to give him second prize. In 1848, Franck married Félicité Sailot Desmousseaux, an actor's daughter. Their son Georges became known as a professor of fine arts.

After many years of teaching and playing, especially at the organ in the Basilica of St. Clothilde in Paris, Franck, at the age of 50, seemed to find himself, from the standpoint of composition. From then on his writing reached the full fruition of intellect and inspiration. During this period he produced *The Beatitudes*, an oratorio; *Symphony in D Minor*; *Symphonic Variations*; and additional works for solo, chorus, and orchestra. Finally, after a lifetime of humble, saintly devotion to God, to his art, and to his beloved students, Franck was just beginning to receive a bit of recognition. At 68 he was struck by a horse-drawn omnibus on a street in Paris. He lingered for a time but never recovered. His compositions are now among the top ranks of musical literature.

## Program Notes — Classical Pops (continued)

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-Biographical and music information from  
Program Notes for Band  
by Norman E. Smith

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### Franz Gruber

Born November 25, 1787 Steinpointsölde/Hochburg,  
Upper Austria  
Died July 6, 1863 Hallein, Austria

#### Stille Nacht (Silent Night)

Information about *Stille Nacht* is included  
in the following biography.

Joseph Mohr's mother was a poor spinster knitter, Anna Schoiber. His father, Franz Joseph Mohr, served in the army as one of the archbishop's musketeers and left Anna and his son to fend for themselves.

While his exact place of birth is unknown, church records show he was born in the "Old Town" near the cathedral (the Dom), where he was baptized a few hours later. The youngster grew up in another area of the city (the "New Town") across the Salzach River. He was raised in extreme poverty in a small room at 31 Steingasse where he and his mother lived with his elderly grandmother. (*This information was found in census records in 1998 by historian Manfred Fischer.*) Joseph's godfather was Franz Joseph Wohlmuth, the town's executioner. The cathedral choir-master, Johann Nepomuk Hiernle, became a foster-father to the young student, and recognizing his musical talent saw to it that he received a proper education. Joseph attended classes at the famous grammar school in Kremsmünster, Upper Austria, where he received honors for his work.

Joseph Mohr completed his education at the archdiocesan seminary in Salzburg and was ordained as a priest on August 21, 1815. His first assignment took him to Mariapfarr in the Lungau region of the Salzburg province. While working at the pilgrim church in Mari-

apfarr, it is assumed that he had opportunity to meet with his grandfather who lived in Stranach, a village which is a 30 minute walk to the south.

During his service in the Alpine village, Joseph produced a poem, "Stille Nacht! Heilige Nacht!" Many have speculated about his inspiration for the poem, but we may never know the reason. Due to poor health, he was sent to Salzburg for hospitalization and when he recovered, was assigned to St. Nicholas Church in Oberndorf (1817). It was there that the assistant pastor met and became friends with the Arnsdorf schoolmaster and church verger, Franz Xaver Gruber, who also served as organist at St. Nicholas. On December 24, 1818, Fr. Joseph Mohr, took a 20 minute walk to Arnsdorf and changed the tenor of Christmas musical celebrations forever.

An account in Gruber's own words of the creation of the world's best-loved Christmas carol can be seen in the Franz Gruber Gallery of the *Silent Night Museum* in Oberndorf, Austria. What we don't know is why the carol was composed. A story in the early 20th century claimed that the church organ was not working but there are no church or diocesan records to back up this claim. In a 1967 book there is a silly tale of mice eating the organ bellows (easily repaired). After a great deal of research, most historians feel that Fr. Mohr, due to his love of guitar music, simply wanted a Christmas song that he could play on his guitar. One modern-day writer, hoping to sell a film script, claims that Gruber most likely was responsible for the organ not working. Perhaps this is a way of placing conflict into a filmscript, but it doesn't help serious historians.

The story is simple and needs no embellishment. Joseph Mohr wrote the poem in 1816 and Franz Gruber wrote the music on Christmas Eve in 1818.

## Program Notes — Classical Pops (continued)

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In 1819, Fr. Mohr was transferred from Oberndorf and somewhere between that time and 1821 he wrote out an arrangement of the carol. This document was discovered in 1995 and, after it was authenticated by handwriting experts and historians, has been proclaimed the earliest known manuscript of "Stille Nacht." In addition, it disproves the claims of some critics who felt that Michael Haydn had actually written the music. Fr. Mohr gives full credit to his friend Gruber, for in the upper-hand right corner he wrote "Melodie von Fr. Xav. Gruber."

Joseph Mohr served ten years in the parish at Wagrain, now a beautiful Alpine ski resort. He was greatly loved by the people in his area, and when he died he was as poor as when he entered the world having given all his earnings to the education of the youth in the parish and the care of the elderly. The Joseph Mohr School is located across the street from his grave in the churchyard at Wagrain.

-Notes provided by the  
Silent Night Museum in Oberndorf, Austria

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### Andrew Lloyd Webber

Born March 22, 1948 London

#### *Pie Jesu* from *Requiem*

Andrew Lloyd Webber is renowned as the composer of such blockbuster hits as *Cats*, *Evita*, *Starlight Express*, and *Phantom of the Opera*. That he wrote a *Requiem*, from which comes *Pie Jesu*, may come as a surprise to many. However, *Requiem* merely marks a return to the surroundings in which he grew up. He went to school at Westminster, just across the road from London's Houses of Parliament. The school was closely linked to Westminster Abbey, and attendance at certain church services was obligatory for Westminster pupils. Lloyd Webber absorbed the influence of the Abbey, and incorporated it into the *Requiem*, which he considers to be his most personal compo-

sition. *Pie Jesu* ("merciful Jesus") is a prayer for Jesus to grant eternal rest to those departed from the earth.

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.

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### Larry MacTaggart

Life details not available.

#### A Holiday Rhapsody

Originally written for the U.S. Air Force band, this creatively arranged selection contains *The 12 Days Of Christmas*, *Gloria from Angels We Have heard On High*, *Deck The Halls*, *Dashing Through The Snow*, and *I Heard the Bells On Christmas Day*.

Senior Master Sgt. Larry MacTaggart is the chief arranger for the United States Air Force Band. A native of Arkansas, he earned a Bachelor of Music Education degree at the University of Arkansas and a Master of Music degree at the University of Nebraska. He joined the U.S. Air Force in 1985 and served as percussionist and arranger for the United States Air Force Heartland of America Band, stationed at Offutt Air Force Base, Nebraska. He also has been director of bands in the Fairbury, Nebraska public schools, and was conductor of the Nebraska Wind Symphony.

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## Program Notes — Classical Pops (continued)

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### Al Stevens

Born June 24, 1940 Dorsey, Maryland

#### A Big Easy Christmas

*A Big Easy Christmas* is a ballad and blues suite composed by Al Stevens and dedicated to those folks who remained in New Orleans following the disaster of Hurricane Katrina in August 2005.

The suite's title comes from "the Big Easy," a popular nickname for the city of New Orleans. The origins of the nickname are unknown. Some experts speculate that musicians in the early 20<sup>th</sup> century gave the town the nickname because it was easy to find work there. Others suggest an association with the flourishing, wide-open speakeasy industry during prohibition. Still others say that New Orleans' relative low cost of living made it among the easiest cities in the country in which to live, and that distinction led to its nickname.

*A Big Easy Christmas* features the bluesy sound of the alto saxophone as played by Jeff Vickers. The alto saxophone represents the voices of those who stayed in New Orleans. The first of three themes echoes the sadness and despair in the wake of Katrina as people find little to celebrate during Christmas. The second theme sings the post-holiday blues and foreshadows the enormous reconstruction that must follow if the Big Easy is to return. The third theme lifts the mood into one of hope and optimism as New Orleans anticipates better Christmas seasons and slowly and bravely realizes the promise of a return to the Big Easy's former charm and glory.

-Al Stevens

#### Yule? Cool!

*Yule? Cool!* is a medley of traditional familiar Christmas tunes arranged for saxophone quartet by Al Stevens, our tenor saxophonist. You will hear some of these tunes in other medleys during this concert. This medley differs in that it em-

ploys fewer of the traditional harmonies associated with Christmas music and more of the modern harmonies found in so-called "progressive" jazz music of the 1950s and later. This approach to the music of the season makes for a really cool Yule.

-Al Stevens

Al Stevens has been playing the trumpet and piano professionally since he was in high school in a Virginia suburb of Washington, D.C. He got his start by forming a Dixieland band that played for local civic organizations and talent shows. After high school, and as soon as he was old enough, he worked in nightclubs in Washington, D.C.

His space coast musical activities started in the 1960s when he played at the Mousetrap, Continental, El Nido, Satellite, Cape Colony, Cork, and most of the other nightspots that were popular during the heyday of the space program.

Al left Florida in the late 1960s and returned home where he met and played with many of the great jazz players who passed through the D.C. area. On his return to Cocoa Beach in 1980, Al renewed his acquaintance with many of the local players and became active again in the nightlife. When Dino's opened in 1985, Al was the house pianist. As the pianist with the Bill Allred Classic Jazz Band from 1990 to 1995, he performed at jazz festivals and concerts around the world. Over the years Al has performed with such notable musicians and entertainers as Al Hirt, Billy Butterfield, Bud Freeman, Joni James, Connie Haines, and Maxine Sullivan. Today, he makes occasional appearances on the home front, playing as a substitute at Heidi's and other spots, but most of his playing is performed while on the road.

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## Program Notes — Classical Pops (continued)

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### Elliot Del Borgo

Born October 27, 1938 Port Chester, New York

#### The Glory of Christmas (Fantasia on Greensleeves)

*Greensleeves* has a long history. It was apparently first licensed or registered in 1580 to a Richard Jones (with a set of lyrics that were not in the least religious, nor even very respectable), but it is probably older still. Some theories have it that Henry VIII wrote the song. In any event, Henry's daughter Queen Elizabeth I is said to have danced to it; Shakespeare mentioned it by name twice in *The Merry Wives of Windsor*; traitors were hanged as hired bands of musicians played its strains in lugubrious tempo. Almost three centuries later, about 1865, William Chatterton Dix published *The Manger Throne*. Three stanzas were later culled from that poem and fitted to *Greensleeves*, thus creating *What Child Is This?*, one of our loveliest carols.

Elliot Del Borgo holds a B.S. degree from the State University of New York, a Masters of Education degree from Temple University, and a Master of Music degree from the Philadelphia Conservatory, where he studied theory and composition with Vincent Persichetti and trumpet with Gilbert Johnson. In 1973, the State University of New York granted him a doctoral equivalency.

Del Borgo taught instrumental music in the Philadelphia public schools and was a professor of music at the Crane School of Music of the State University of New York in Potsdam from 1966 to 1995.

An award-winning member of the American Society of Composers, Authors and Publishers, he is a clinician for the New York State School Music Association and is a widely known conductor of bands and orchestras. He was elected to the American Bandmasters Association in 1993.

Del Borgo composed special music for the 1980 Winter Olympics in Lake Placid, New York. In addition to his works for band, he has also composed extensively for orchestra, chorus, and chamber groups, and has written several songs and etude books.

Mr. Del Borgo is a frequent consultant, clinician, lecturer and adjudicator and is a widely known conductor of bands and orchestras.

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### Traditional

#### 'Twas In the Moon of Wintertime

*'Twas In the Moon of Wintertime* is considered by some scholars to be the first carol of the New World.

In the early 17th century Jesuit missionary father Jean de Brebruf came to work with the Huron Indians in Canada. He found it difficult to explain the Nativity to a people who had never seen a sheep let alone a shepherd. Thus he told them the story in terms they could understand.

He refers to God as Mighty Gitchi Manitou, the Indian's name for Supreme Being. He replaced the stable with an Indian lodge and wrapped the babe in rabbit skin instead of swaddling. Hunters replaced the shepherds and Chiefs the Wise Men.

The words to the song were originally written in the Indian language and set to *Une Jeune Pucelle* a French folk melody from the 16<sup>th</sup> century.

In 1926 the Canadian poet J. E. Middleton wrote the English lyrics for this song. His words are a poetic interpretation of the original, not a literal translation.

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## Program Notes — Classical Pops (continued)

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### Adolphe Charles Adam

Born July 24, 1803 Paris  
Died May 3, 1856 Paris

#### Cantique de Noël (O Holy Night)

*Cantique de Noël* is French for *Song of Christmas*. The French also know the song by its first line, *Minuit, Chrétiens*, which means *Midnight, Christians*. The original words are those of a French poem by M. Cappeau de Roquemaure. The English words (*O, Holy Night*) are by John S. Dwight, an American minister who later became a musicologist. Although this song has been arranged for choruses and other groups of voices, it was originally meant for a single voice and is probably the best known of all Christmas solo compositions. It is difficult now to realize that originally church authorities frowned on the song. One French bishop denounced it for its “lack of musical taste and total absence of the spirit of religion.”

An interesting story involving this carol occurred on Christmas Eve 1870, during the Franco-Prussian War. The French and German troops were in nearby trenches. Suddenly one of the Frenchmen jumped up and sang a chillingly beautiful solo song, in honor of that evening: *Cantique de Noël*. No Germans fired at him. Instead, one of their troops emerged and sang a German carol.

Adolphe Charles Adam was the son of concert pianist Jean Louis Adam and trained from early childhood to play the piano. At the Paris Conservatory he studied organ, counterpoint, and composition. He discovered a talent for composition, and especially for opera. At the age of 28 he won acclaim for a comic opera and thereafter produced an average of two operas a year until his death at the age of 52. Of his 53 operas, a handful have achieved a permanent place in the repertory. Notable among them are *Le Postillon de Longjumeau*, *Regine*, and his enduringly popular masterpiece, *Si j'étais roi*. His most frequently per-

formed work is the music for the ballet *Giselle*, so full of splendor and memorable melody that it transcends the stage. *Giselle* typifies Adam's gifts of melody, harmony, and dramatic effects. Adam's reputation today rests on only two creations: the ballet *Giselle* and the Christmas song *O, Holy Night* (*Cantique de Noël*) [1850].

Near the end of his life, having lost his money in the failure of a business venture, the hapless Opera-National, Adam was rescued by appointment in 1847 as professor of music at the Paris Conservatory, where he had studied as a student. Adam was an outgoing, articulate man who traveled frequently in Europe and enjoyed friendships with many of the composers and musicians of his age. Nevertheless, his compositional style was distinctly French, Parisian even, and indeed he stands as one of the seminal influences in the development of the French opera, noted for its lushness (at times, nearly excess) of rich and dramatic melody, music as apt for the dance and spectacle as for the voice.

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### Javitts and Springers

#### Santa Baby

*Santa Baby* is a favorite Christmas song originally sung and recorded by Eartha Kitt in 1953. Madonna recorded it in 1999. More recently Calista Flockhart released a recording of it.

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### George Frideric Handel

Born February 23, 1685 Halle, Germany  
Died April 14, 1759 London, England

#### Messiah Suite

*Messiah* is an oratorio for solo voices, choir, and orchestra to a text arranged from the Bible by Charles Jennens. It was first performed in Dublin on April 13, 1742 and scored an immediate success. The

## Program Notes — Classical Pops (continued)

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three parts of the oratorio tell the events of Jesus' life and death and several individual pieces have become famous in their own right, including the *Hallelujah Chorus*, which ends the second part. *Messiah* was Handel's most popular oratorio and today is one of the most frequently performed of all oratorios.

*Messiah* Suite is beautifully scored by James Curnow and features *Sinfonia (Overture)*, *And The Glory Of The Lord*, *Pastoral Symphony*, *Glory To God*, *He Shall Feed His Flock* and *Hallelujah*. (Some movements may not be included in today's performance.)

George Frideric Handel was a German composer who settled in England. He also was a violinist and harpsichordist, the latter of which he was quite reputed. He composed operas, oratorios, church music, chamber music, orchestral music, harpsichord music, concerti grossi, organ concerti, cantatas, sonatas, and coronation anthems. In his late years he became blind but continued composing with the assistance of an amanuensis. His remains are interred in Westminster Abbey, where a memorial tableau showing him poring, pen in hand, over a page from *Messiah* commemorates one of England's best-loved composers and his best loved work.

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### Johann Strauss, Sr.

Born March 14, 1804 Vienna, Austria  
Died September 25, 1849 Vienna

#### Radetzky March

Strauss composed the light and charming *Radetzky March* under a commission from Field Marshall Lieutenant Peter Zanini who was organizing a "victory festival" in recognition of the exploits of the Austrian Army in Italy. Field Marshall Johann Joseph Count Radetzky de Radetz was commander of the army and the namesake of the march.

An unusual aspect of this march is that the

trio modulates up a fifth instead of the traditional fourth. An explanation for this was found in the diary of one of Strauss' friends, Philipp Fahrbach. On the afternoon of the day on which the commissioned work was to be premiered in the evening, Strauss still had not began work on it. At the insistence, and with the assistance, of his friend Fahrbach, he finally began work on the march. Using two popular melodies of the day (*Mein Kind, Mein Kind, ich bin dir gut*, and an anonymous waltz melody), he hastily wrote the score and copied out the parts. The first performance, conducted by the composer on August 31, 1848, met with only modest success. In discussing with Fahrbach how to improve the march, Strauss decided to slow down the tempo and to lower the key of the first section from E Major to D Major, while leaving the trio in the original key, thus producing the march's departure from tradition.

Johann Strauss Sr. was the son of an innkeeper who wanted his son to become a bookbinder. However he learned music at an early age, mostly self-taught, and joined a dance orchestra as a violinist while a teen. He earned quite a reputation and played for such dignitaries as Chopin and Wagner.

Johann Strauss Sr. is known as the "First Waltz King" because he was the co-inventor (along with Josef Lanner) of the Viennese waltz and because he wrote 152 waltzes, some of which are still played today.

He was the patriarch of the highly acclaimed Austrian musical family which includes the most famous "Waltz King", his son Johann Jr. Johann Jr. created such famous waltzes as *Tales from the Vienna Woods* and *Blue Danube*.

It is ironic that the First Waltz King should best be remembered for a march, *Radetzky March*, and that this march is far better known than the man in whose honor it was written.

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# Cultural Links

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## Other Cultural Organizations

Brevard County is very fortunate to have several high quality performing organizations. Below is a list of some of these organizations with links to their internet websites.

Community Band of Brevard	<a href="http://www.brevard.cc.fl.us/~cbob/">http://www.brevard.cc.fl.us/~cbob/</a>
Brevard Chorale	<a href="http://www.brevardchorale.org/">http://www.brevardchorale.org/</a>
Brevard Cultural Alliance	<a href="http://www.artsbrevard.org/">http://www.artsbrevard.org/</a>
Brevard Symphony Orchestra	<a href="http://www.brevardsymphony.com/">http://www.brevardsymphony.com/</a>
Brevard Symphony Youth Orchestra	<a href="http://www.bsyo.org/">http://www.bsyo.org/</a>
Central Florida Winds	<a href="http://www.cfwind.org/">http://www.cfwind.org/</a>
Florida USA Partners	<a href="http://www.visitflorida.com/">http://www.visitflorida.com/</a>
Indialantic Chamber Singers	<a href="http://www.indialanticchambersingers.org/">http://www.indialanticchambersingers.org/</a>
Melbourne Chamber Music Society	<a href="http://www.melbournechambermusicsociety.com/">http://www.melbournechambermusicsociety.com/</a>
Melbourne Community Orchestra	<a href="http://mcofl.tripod.com/">http://mcofl.tripod.com/</a>
Melbourne Municipal Band	<a href="http://melbourneband.tripod.com/">http://melbourneband.tripod.com/</a>
My Space Coast	<a href="http://myspacecoast.com/">http://myspacecoast.com/</a>
Space Coast Flute Choir	<a href="http://scfo.org/">http://scfo.org/</a>
Space Coast Pops	<a href="http://www.spacecoastpops.com/">http://www.spacecoastpops.com/</a>
State of the Arts license plate	<a href="http://www.artsbrevard.org/news/index.html?id=0096">http://www.artsbrevard.org/news/index.html?id=0096</a>

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

BCC Cocoa Campus Support Staff:

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The Bluthner Grand Piano on the main stage is on special loan through the generosity of the King Center and its patrons.

All piano tuning provided by Mr. Tom Cobble.

## 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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