

The Community Band of Brevard

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

Presents

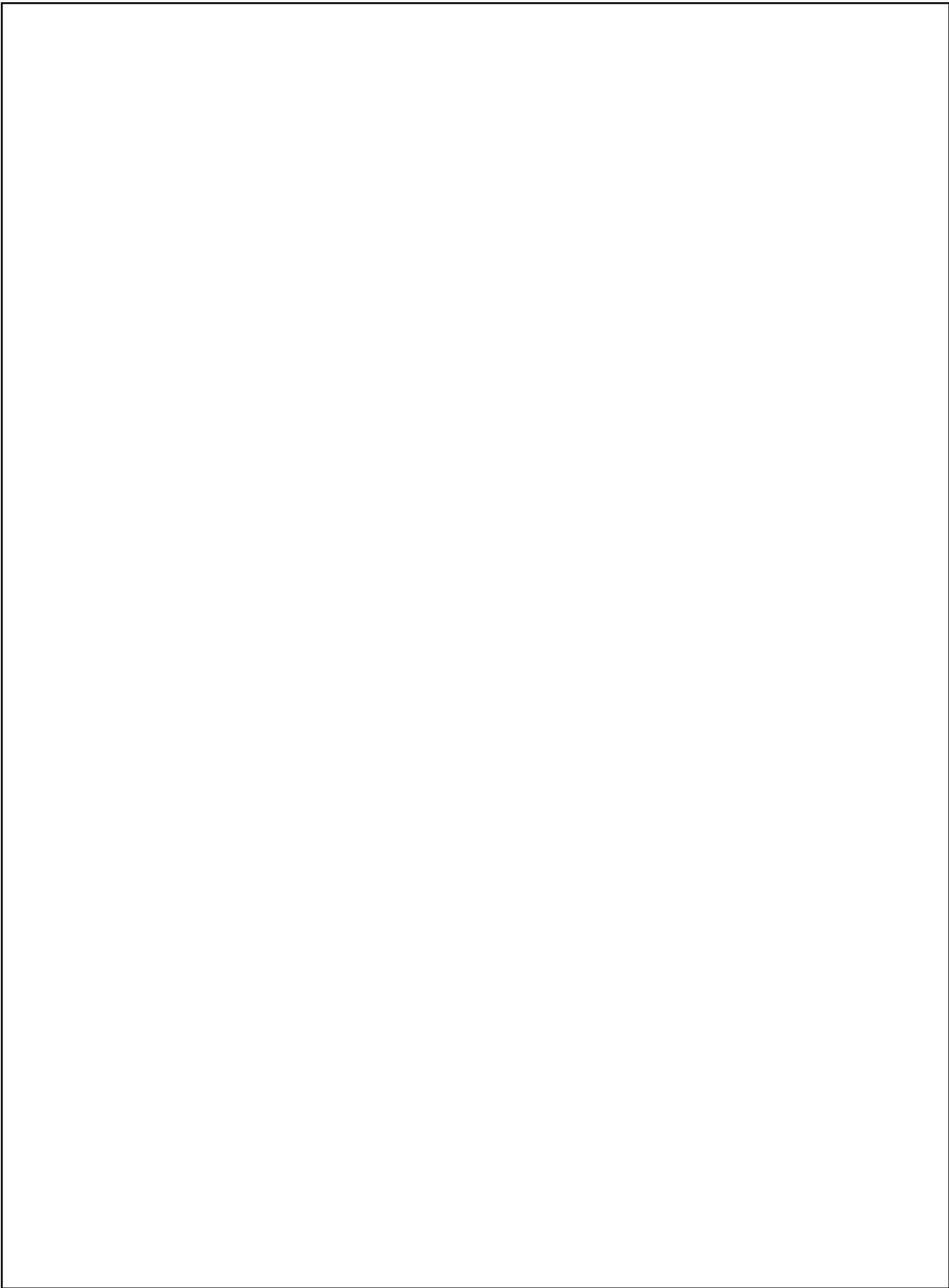
One Hundred Thousand Welcomes An Irish Celebration

Friday, March 16, 2007 at 8:00 P.M.
Fine Arts Auditorium
Brevard Community College, Cocoa

Sunday, March 18, 2007 at 3:00 P.M.
Auditorium
Merritt Island High School

Featuring

Barbara McGillicuddy, vocalist
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, 2006-2007 Schedule

Great Composers: A 2007 Anniversary Celebration

June 1, 2007 (Friday), 8:00 P.M.

BCC Fine Arts Auditorium, Cocoa Campus

June 3, 2007 (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

Céad Mile Fáilte!

As luck would have it, Saint Patrick's Day is either tomorrow or yesterday depending on which concert you are attending. That coincidence was the original inspiration for today's concert. Widely celebrated around the world by wearing green and imbibing Irish drink often tinted appropriately, St. Patrick's Day has been celebrated in this country ever since the citizens of Boston in 1737 first publicly commemorated the death of St. Patrick who, according to legend, single-handedly converted Ireland to Christianity in the fifth century.

Ireland is a beautiful land with a rugged history. That history, including foreign invasions and cultural infusions, poverty, isolation, rebellious nationalism and conscious revivals, has manifested itself in a strong folk tradition which is pervasive in Irish music, verse, dance, crafts, festivals, customs and remnants of superstitious belief. You will hear a lot of that folk tradition in our concert today.

*May the leprechauns be near you
To spread luck along your way.
And may all the Irish angels
Smile upon you on St. Patrick's Day.*

Enoch Moser
Chairman, Board of Directors
Community Band of Brevard

In Memoriam

Within the past six months, the Community Band of Brevard has lost three former members:

Carol Hays — flutist and former Business Manager of the Community Band of Brevard.
Mario Camomilli — tubaist and Charter Member of the Community Band of Brevard.
Martha Karbler — French horn performer and regular winter season member.

The contributions of these members to the success of the Community Band of Brevard were outstanding. They are missed dearly.

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

Associate Conductor of Community Band of Brevard

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

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



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."

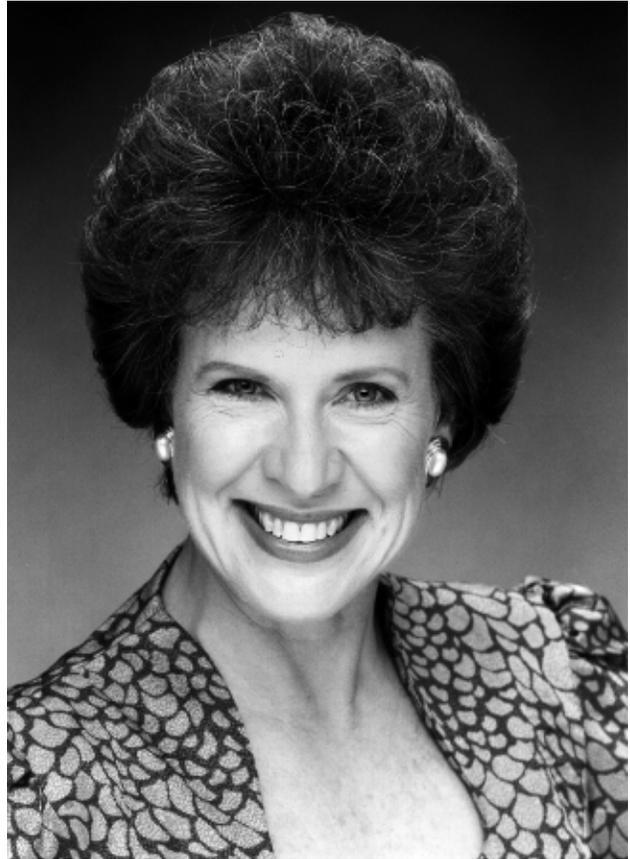
Visit: www.barbaramcgillicuddy.com for more information.

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 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

Community Band of Brevard Personnel

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

Oboe: †Jane Francoeur, Homemaker; Michelle Pittman, Finance Specialist; Victoria Saam, High School Student.

Bassoon: Elizabeth Saam, High School Student.

Clarinet: Charles Almeida, Jr., Musician; Paul Burrucker, Musician; *Gay Christie, Investigative Assistant; Laurie Deremer, Educator (Retired); *Susan Eklund, Educator; Dorothy Hibbard, Music Educator; Noelle Hyers, Student; *Enoch Moser, Engineer (Retired); Herbert Phelps, Marine Engineer (Retired); †Terri Poppell, Technical Writer; Jennifer Spyker, Line Cook.

Bass Clarinet: Jessica Armitage, Homemaker; Andi Hyers, Student; Elizabeth Hyers, Educator.

French Horn: †Charlotte Barton, Engineer (Retired); Lisa DeVries, Safety Engineer; Ronald Irvin, Federal Law Enforcement — U. S. Air Force (Retired); Agnes Racine, Educator (Retired).

Alto Saxophone: Sharon Slaughter, Reverse Mortgage Specialist; *Rebecca Smith, Logistics Engineer; Justin Toler, High School Student; †Jeffrey Vickers, Electrical Engineer.

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

Baritone Saxophone: Gerald Capley, Attorney (Retired); William Casey, U. S. Army (Retired); Christopher Stefanovic, High School Student.

Trumpet/Cornet: Eileen Barkowski, Music Educator; William Brown, Program Manager; Thomas Cobble, Piano Technician; Larry Cooke, Supermarket Manager (Retired); Sebron Kay, DMD; †Al Stevens, Musician; Jerry Turner, Civil Engineer/Insurance Adjuster; *David Wilson, Machinist.

Trombone: James Fesmire, Engineer; Roger Goodman, Public School Administrator (Retired); †René Lewis, Logistics Manager; Donald Staples, Director, Walt Disney World Entertainment (Retired)/Musician; 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: Edgar Browning, Educator (Retired); †Edward Moran, Engineering Specialist.

String Bass: Marvin Gardner, Jr., Engineer.

Percussion: Suzanne Clark, Educator; †William Hillberg, U. S. Navy and U. S. Postal Service (Retired); *Russell Jones, Aerospace Technician; Paula Taylor, Musician; Machael Toperzer, Musician; Barbara Ziegler, Production Control Analyst.

Keyboard: Jane Francoeur, Homemaker.

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

†Section Leader.

Program

Céad Mile Fáilte (One Hundred Thousand Welcomes).....Traditional
Arranged by John Tate

Kirkpatrick Fanfare.....Andrew Boysen, Jr.

Phil the Fluther's Ball (see lyrics on page 20) Percy French
Arranged by Paul Burrucker

Vocalist: Barbara Ziegler

Air (Dublinesque) Billy Joel
Arranged by Barbara Lambrecht

An Irish Celebration..... Thomas Knox

Cockles and Mussels.....James Yorkston
Arranged by Gene Egge

Vocalist: Barbara Ziegler

Fantasia on an Irish Ballad (Kathleen Mavourneen)Elliot del Borgo
Conducted by Tom Cobble

The Irish Washerwoman Leroy Anderson

Intermission (15 minutes)

Ireland: Of Legend and Lore..... Robert W. Smith

Molly on the Shore (Irish Reel for Military Band).....Percy Aldridge Grainger

Danny BoyTraditional
Arranged by Gene Egge

Vocalist: Barbara McGillicuddy

A Longford Legend (A Collection of Irish Street Ballades)..... Robert Sheldon
I. A Longford Legend II. Young Molly Bawn III. Killyburn Brae

Irish Reel.....Benjamin Britten
Arranged by Guy Woolfenden

Conducted by Tom Cobble

When Irish Eyes Are SmilingBell/Olcott/Graff
Arranged by Gene Egge

Vocalist: Barbara McGillicuddy

Ireland Warren Barker

RiverdanceBill Whelan
Arranged by Carl Strommen

- | | |
|--|--------------------------|
| 1. Wellspring Theme | 4. The Heart's Cry |
| 2. Women of Ireland/Countess Cathleen | 5. Thunder and Lightning |
| 3. Women of Ireland/Women of the Sidhe | 6. Riverdance Finale |

Program Notes — An Irish Celebration

Traditional

One Hundred Thousand Welcomes

“Cead Mile Failte” (pronounced KEED MEE-luh FOWL-cha”) is a very old and famous expression of Irish hospitality. The expression is believed to have originated in a very old Irish song “Eileen a Roon.” This expression and a very similar one in Scottish Gaelic are widely used in the tourism industry of both countries.

Andrew Boysen, Jr.

Born September 29, 1968 Iowa City, Iowa

Kirkpatrick Fanfare

The Central Missouri State University commissioned *Kirkpatrick Fanfare* for the dedication of the James C. Kirkpatrick Library in March 1999. The work has a definite Irish flavor, including a strain of *Danny Boy*.

Andrew Boysen, Jr. studied at the University of Iowa (Bachelor of Music in Music Education and Composition, 1991) and Northwestern University (Master of Music in Wind Conducting, 1993). After receiving his master’s degree, he became director of bands at Cary-Grove High School in Cary, Illinois. While there he also conducted the Deerfield Community Concert Band. Presently he is an assistant professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting, orchestration and composition.

Boysen has composed music for band, orchestra, brass choir and chamber ensembles. He has received several commissions, and his *Five Miniatures for Unaccompanied Horn* won the University of Iowa Honors Composition Prize. His work for concert band, *I Am*, won the Claude T. Smith Memorial Band Composition Contest in 1991 and his *Ovations* won it in 1994. He has also served as a guest

conductor, clinician, and guest lecturer throughout the United States and Great Britain.

Percy French

Born May 1, 1854 Cloonyquin, County Roscommon, Ireland

Died January 24, 1920 Formby, Lancashire, Ireland

Phil the Fluther’s Ball

The words and melody to this song were written by Percy French after he graduated from Trinity College, during the seven year period during which he was an engineer in Cavan. Phil was a real person on the Leitridonotuse-Sligo border. He gave parties in his home to help pay the rent.

Percy French was the son of a landlord. He wrote his first successful song while studying at Trinity College Dublin (TCD) in 1877 for a “*smoking concert*.” The song *Abdul Abulbul Amir* was sold for £5 to an unscrupulous publisher. The song later became hugely popular and was falsely claimed by other authors.

He graduated from TCD as a civil engineer in 1881 and joined the Board of Works in County Cavan as an *Inspector of Drains*. It is said that he wrote his best songs during this period. He also painted: he was a prolific painter of landscape watercolors and during this period considered art to be his true vocation. In fact, when he became well-known later in his life, his paintings from his time as a civil engineer became fashionable and sought after. (In recent times, artworks by French have increased in value; on 20 September 2005 a Percy French watercolor “Where ever I go my heart turns back to the County Mayo” was sold by Dublin based auctioneers Whytes for a then world record price of €44,000.) When the Board reduced its staff around 1887, French turned to journalism as the editor of *The Jarvey*, a weekly comic paper.

Program Notes — An Irish Celebration (continued)

When the paper failed, French's long and successful career as a songwriter and entertainer began. He became renowned for composing and singing comic songs and gained considerable distinction with such songs as *Phil the Fluther's Ball*, *Slattery's Mounted Fut*, and *The Mountains of Mourne*. But perhaps one of French's most famous songs is *Are Ye Right There Michael*, a song ridiculing the state of the rail system in rural County Clare. The song caused such embarrassment to the rail company that it led to a libel action against French, though this ultimately failed. (It is said that French arrived late for the libel hearing at the court, and when questioned by the judge on his lateness, he responded "Your honour, I travelled by the West Clare Railway," resulting in the case being thrown out.)

William Percy French died from pneumonia in 1920 at the age of 65. He was buried in Formby in Lancashire. A statue of him sits on a park bench in the town center of Ballyjamesduff in honor of him and his famous song, "Come back Paddy Reilly to Ballyjamesduff."

Billy Joel

Born May 9, 1949 Bronx, NY

Air (Dublinesque)

This beautiful air, written with a Grainger-like sensibility and an Irish charm, is representative of Billy Joel's emergence as a serious composer.

William Martin "Billy" Joel is an American singer, pianist, and songwriter. Joel recorded many popular hit songs and albums from 1973 (beginning with the single "Piano Man") to his retirement from recording pop music in 1993. He is one of the very few rock or even pop artists to have Top 10 hits in the '70s, '80s, and '90s. A six-time Grammy Award winner, he has sold in excess of 100 million records worldwide and is the sixth best

selling artist in the United States, according to the RIAA. Joel's induction into the Songwriter's Hall of Fame (Class of 1992), the Rock and Roll Hall of Fame (Class of 1999), and the Long Island Music Hall of Fame (Class of 2006) has further solidified his status as one of America's leading music icons. He has continued to tour occasionally (sometimes with Elton John) in addition to writing and recording classical music.

Thomas Knox

Born December 24, 1937 Danville, Illinois

An Irish Celebration

Knox composed this work for a new U.S. Marine Barracks commander of Irish descent.

Thomas Knox studied at the University of Illinois and privately (trumpet) with Adolph Herseth of the Chicago Symphony Orchestra. Upon graduation from the University of Illinois in 1961, he was accepted as a member of the U.S. Marine Band. He later was appointed chief composer-arranger, a position he held until his retirement in 1985. He continues to write for the U.S. Marine Band, participates in conducting and writing clinics, and maintains his involvement with the various bands of the Marine Corps.

Knox now lives in Mount Dora, Florida.

Traditional

Cockles and Mussels

This song is known also as *Molly Malone*.

The earliest known version of *Cockles and Mussels* was published in London in 1884 by Francis Brothers and Day. The song is there described as "a comic song" written and composed by James Yorkston (of Scotland) and arranged by Edmund Forman. Because it is noted as printed with permission of an Edinburgh firm, there

Program Notes — An Irish Celebration (continued)

was clearly an earlier version. Although the song is the unofficial anthem of Dublin and generally regarded as Irish, a Scotsman, in fact, wrote it.

Although much speculation has arisen as to the "true" identity of Molly Malone and her vocation, she is not traceable to a source and most legends are regarded as fake.

Elliot del Borgo

Born October 27, 1938 Port Chester, New York

Fantasia on an Irish Ballad (Kathleen Mavourneen)

The very beautiful Irish ballad "Kathleen Mavourneen" written in 1837 by Frederick Nicholls Crouch and Marion Crawford provides the musical basis for this work by del Borgo. "Mavourneen" in Irish means darling. The song was very popular during the American Civil War and is prominently featured in the movie *Gettysburg*. "Kathleen Mavourneen" also was the inspiration for a movie of that name starring Theda Bara in 1919. Irish and Catholic groups protested not only the depiction of Ireland, but a Jewish actress being in the leading role. Fox Film Corporation pulled the film after several movie-theater riots and bomb threats.

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 Ameri-

can 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.

Leroy Anderson

Born June 29, 1908, Cambridge, Massachusetts
Died May 18, 1975, Woodbury, Connecticut

The Irish Washerwoman

"The Irish Washerwoman" is a very delightful little Irish jig that probably most people have heard, even if they don't recognize it by name. The charming melody was already in existence in 1791, when it was adapted by playwright, George Colman the Elder (1732-1794), who set words to it as a part of his theatrical production, "The Surrender of Calais." The song has many melodic variants, as well as other lyrics and other titles, including "Corporal Casey," "Dargason," "Sedany" and "Country Courtship".

Leroy Anderson was an American composer, arranger and conductor. His first attempt at composition was a string quartet which he wrote at the age of twelve. He studied piano at the New England Conservatory of Music and composition at Harvard with Walter Piston and Walter Raymond Spalding. After graduating from Harvard, he served on the faculty of Radcliffe College and directed the Harvard University Band, for which he

Program Notes — An Irish Celebration (continued)

made many transcriptions and arrangements. In 1935, he became the permanent orchestrator for the Boston Pops Orchestra under Arthur Fiedler.

As a composer, he specialized in light music for the standard orchestra, work which brought him renown in art- and popular-music circles. His works achieve their appeal through infectious melodies, popular dance rhythms, and novel orchestral effects that often relate to the titles (for example, *The Syncopated Clock* and *The Typewriter*). He was particularly successful in creating descriptive program notes. He was fluent in eleven languages, especially those of Scandinavia.

Robert W. Smith

Born 1958 Daleville, Alabama

Ireland: Of Legend and Lore

Ireland: Of Legend and Lore is an original composition for wind band which draws upon the vast riches of traditional Irish melodies. The composer has chosen two castles (Carrickhowley Castle, Cahir Castle) and two colorful characters (Brian Boru, Grace O'Malley) from Irish history and folklore and put their legendary deeds to music. The East Tennessee State University Wind Ensemble under the direction of Mr. Paul Hinman commissioned the piece for performance during their tour of Ireland in March of 1996. The composer was fortunate to travel with the band during their tour and conduct this fine ensemble during their St. Patrick's Day festivity performances.

Brian Boru, in the year 1001 or 1002, was responsible for the most notable instance of "battle chivalry" in Irish history, a story too long to include here.

Grace O'Malley, a woman of legendary strength and dominant qualities, used Carrickhowley Castle as the strategic location for her rather successful trade and piracy operation.

Cahir Castle stands on a rocky islet in the midst of the Suir. Built in about 1142, the castle withstood many attacks. In the 16th and 17th centuries English rivals competed for control over the castle. One of those battles is the subject of this section of the work.

The work is in three sections:

1. Brian Boru's March
2. Grace O'Malley
3. Battle of Cahir Castle

Percy Aldridge Grainger

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

Molly on the Shore (Irish Reel for Military Band)

Molly on the Shore is a Morris Dance based on two Cork reel tunes, "Temple Hill" and "Molly on the Shore", which Grainger extracted from "The Complete Petrie Collection of Irish Music". Grainger's first version of the work (in 1907) was for a string band (or a "fiddle four-some" as he called it). His 1920 version for band is one of the great "finger busters" in the literature. It remains one of his most popular and beautifully conceived creations. The clarity of his scoring and his unique use of tuneful percussion has helped to keep *Molly on the Shore* at the forefront of showpieces for the world's finest bands.

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

Program Notes — An Irish Celebration (continued)

ring instead to incorporate the music of others in his arrangements. He became a U.S. citizen in 1919.

Of the many interesting characters in music history, Grainger is near the top of the list. He received only 3 months of public education because he refused to go to school after seeing some classmates, who also ridiculed him because of his appearance, torturing a helpless animal. His serious musical achievements were overshadowed by his personal idiosyncrasies. Many people thought he was insane, and they may have been right. He had enormous physical energy, but was crippled by paranoia, hallucination and self-doubt. He once canceled a recital because he considered the local townspeople too ugly. During the orchestral tutti in the first movement of the Grieg Piano Concerto, he liked to sprint from the stage to the rear of the hall and back again before resuming his solo. On ocean-liner trips, he liked to shovel coal in the boiler room. Instead of carrying a briefcase, he fastened papers, pens and other items to his body with pieces of string. In New York, he carted his manuscripts to publishers in a knapsack, spread sheets of the score on the floor and pointed out that "It's not very good." He had formidable and unconventional sexual appetites, leaning towards heterosexual pedophilia and sado-masochism. He propounded unsavory racial theories about the superiority of blue-eyed, fair-haired people. In his scores he used a non-traditional English vocabulary such and "louden lots" for "crescendo." Possessing prodigious intellect, he excelled in painting, drawing, reading, and speaking foreign languages. He had a command of more than eleven languages. He loved to read, particularly martial epics and the Icelandic Sagas, which he read in the Icelandic languages. For 20 years, he kept a daily log of his weight, which never varied from 145 pounds.

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

Traditional

Danny Boy

Danny Boy was written in the 1600's by Rory Dall O'Cahan as a lament for his ancient Irish clan. Some two centuries later Jane Ross, a private music teacher in Limavady, heard Jimmy McCurry, a blind street fiddler, performing it. Ms. Ross wrote it down and in 1855 George Petrie published it in her honor. In 1912, an English lawyer, Fred Weatherley, added lyrics. *Danny Boy* is now a symbol of pride for people all over the world who are of Irish descent.

Robert Sheldon

Born Feb 3, 1954

A Longford Legend, op. 58 (A Collection of Irish Street Ballades)

A Longford Legend was commissioned by the Normal Community West High School Band, Normal, Illinois, which is directed by Lisa Preston. The piece was written in 1996 and premiered in April of that year with the composer conducting. It is based on the composer's impressions of three poems found in a collection of 18th-century Irish ballades, and is written as a tribute to the wonderful music of Grainger, Holst and Vaughan Williams.

Robert Sheldon has taught instrumental music in the Florida and Illinois public schools, and has served on the faculty at Florida State University where he taught conduct-

Program Notes — An Irish Celebration (continued)

ing and instrumental music education classes, and directed the university bands. As Concert Band Editor for the Alfred Publishing Company, he maintains an active composition and conducting schedule, and regularly accepts commissions for new works. Sheldon received the Bachelor of Music degree in Music Education from the University of Miami and the Master of Fine Arts degree in Instrumental Conducting from the University of Florida.

An internationally recognized clinician, Sheldon has conducted numerous Regional and All-State Honor Bands throughout the United States and abroad, and is Conductor of the Prairie Wind Ensemble in residence at Illinois Central College. He holds membership in several organizations that promote music and music education. The American School Band Directors Association has honored him with the *Volkwein Award* for composition and the *Stanbury Award* for teaching. He has also been a seventeen-time recipient of the American Society of Composers, Authors and Publisher's *Standard Award* for his compositions in the concert band repertoire.

His compositions have been recorded and released on compact discs including, *Images: The Music of Robert Sheldon*, and *Infinite Horizons: The Music of Robert Sheldon*, as well as numerous other recordings. Mr. Sheldon has been the topic of articles published in *The Instrumentalist*, *Teaching Music* and *School Band and Orchestra Magazine*, and is one of eleven American wind band composers featured in Volume I of *Composers on Composing Music for Band*.

In 1990, Sheldon was honored by the International Assembly of Phi Beta Mu as being the International Outstanding Bandmaster of the year.

-Information from Alfred Publishing Company

Benjamin Britten

Born November 22, 1913 Lowestoft, Suffolk, England
Died December 4, 1976 Aldeburgh, England

Irish Reel

Britten wrote *Irish Reel* in 1936 for orchestra and to be the title music for a documentary film entitled "Around the Village Green." It is a bravura piece, exhibiting all the energy and strong orchestral colors typical of the composer at that time, and makes good use of a traditional reel tune with the evocative title "The Bottom of the Punch Bowl." Guy Woolfenden's transcription for symphonic wind band skillfully captures all the fun and sparkle of Britten's ebullient score.

Edward Benjamin Britten's father was a dental surgeon, and his mother a talented amateur singer. He started to compose at age five and learned piano and viola. By the time he finished high school, he had composed ten piano sonatas, six string quartets, three suites for piano, an oratorio, and dozens of songs.

His teachers included Arthur Benjamin (piano), John Ireland (composition), and Frank Bridge (composition). 1934, the year in which Holst, Delius, and Elgar died, was a pivotal year for Britten. It was then that he determined to make composing his career, and that he really began to be noticed. He achieved international recognition in 1937 with his *Variations on a Theme of Frank Bridge*. He also was an incomparable pianist and accompanist, and a conductor of distinction. One of Britten's many accomplishments was the restoration of opera to England. This he did with his own 14 operas, his creation of the English Opera Group in 1947, and his founding of the annual Aldeburgh Festival in 1948.

Program Notes — An Irish Celebration (continued)

Bell/Olcott/Graff

When Irish Eyes Are Smiling

The lyrics to “When Irish Eyes Are Smiling” were written by Chauncey Olcott and George Graff, Jr. and set to the music of Enerst Ball for Olcott’s production of *The Isle O’ Dreams*. The music was published in 1912. Chauncey Olcott was born in Buffalo, New York. He produced several shows about Ireland for the New York stage. His other hits included “My Wild Irish Rose.” Enerst Ball also was born in America, but was devoted to Ireland.

Warren Barker

Born April 16, 1923 Oakland, California
Died August 3, 2006 Greenville, SC

Ireland

This work is a medley of the following Irish songs: “Saint Patrick’s Day”, “I’ll Take You Home Again Kathleen”, and “The Kerry Dance.”

Warren Barker, known and esteemed around much of the world, attended the University of California at Los Angeles. He later studied composition with Mario Castelnuovo-Tedesco and Henri Pensis. At the age of 24, he was appointed chief arranger for the *Railroad Hour*, NBC’s prime musical radio show, a position he held for six years. From the arrangement of *Hello Dolly* on film and the score of *Bewitched* on television, all the way to compositions for the Norwegian Army Staff Band and workshops for Canadian composers, Warren Barker has made a unique and lasting impression on the music world. From radio, he moved naturally into television and quickly became an established figure in 20th Century Fox, Metro Goldwyn-Mayer and Columbia Studios as composer- arranger- conductor for motion pictures and television. Barker has written music for more than thirty television

series, including seven years as composer conductor for the highly rated comedy series *Bewitched*. Other series include *That Girl*, *The Ghost and Mrs. Muir*, *Daktari*, and *The Flying Nun*. In 1970, The National Academy of Television Arts and Sciences honored Barker for his original music written for the award winning series, *My World and Welcome to It*, based on the life of James Thurber. Barker was a member of the music staff for the Oscar winning motion picture *Hello Dolly*. He has received commissions and assignments from a number of sources, including: The Northshore Concert Band, The United States Air Force Band, the Onder Ons Band of Belgium, and the Royal Australian Navy. His compositions and arrangements have been performed and recorded by a variety of musical artists from Frank Sinatra to the Hollywood Bowl Symphony.

Barker enjoyed his hobbies of golf, reading, and preparing gourmet food. In 1994 Barker and his wife Mary moved from their cattle ranch in Red Bluff, California to a new home in Greenville, South Carolina.

Bill Whelan

Born May 22, 1950 Limerick, Ireland

Riverdance

Riverdance was composed especially for the interval act of the 1994 Eurovision Song Contest (an annual competition held between active member countries of the European Broadcasting Union). The original seven minute orchestral piece conceived for hard-shoe Irish dance was televised to a European audience of 300 million viewers. As a single release, *Riverdance* spent 18 weeks at No. 1 in the Irish charts and was a Top Ten hit in the U. K., spawning a worldwide craze for Irish dancing and celtic music.

Later that year Bill Whelan began to write *Riverdance The Show* and in February

Program Notes — An Irish Celebration (continued)

1995 it had its first performance at The Point Theatre in Dublin. Since then it has gone on to play to millions of people worldwide with both the album and video topping the charts around the world.

Whelan was honored with a 1997 Grammy Award when the *Riverdance* record was named the 'Best Musical Show Album.'

Whelan was educated at Crescent College, University College Dublin and the King's Inns. He worked as a pianist for The Waterboys during their *Fisherman's Blues* sessions. Bill Whelan's production and arranging credits include, among others, U2, Van Morrison and Kate Bush. He has worked extensively in theater. His adaptation of Gilbert and Sullivan's *HMS Pinafore* had successful runs at London's Old Vic, Melbourne and Sydney and received a Laurence Olivier Award nomination. Since 1989, when he was appointed as composer to the W.B. Yeats International Theatre Festival at Dublin's Abbey Theatre, he has written original music for 15 Yeats' plays.

His work with Irish traditional music and musicians has occupied much of his time since 1980 when he was a member of the legendary Planxty. He also produced records for many folk artists including, Andy Irvine, Patrick Street, Stockton's Wing, Davy Spillane and the Bulgarian/Irish band, East Wind.

In 1987, he wrote his first major orchestral suite commemorating the film music of Seán Ó Riada, which was conducted by Elmer Bernstein and performed by the Irish National Symphony Orchestra. His specially commissioned orchestral work, *The Seville Suite*, received its European premiere performance at the Maestranza in Seville as part of the celebrations for Ireland's National Day at Expo '92. Maria Pagés who was later to appear in *Riverdance The Show* danced the last movement of this work. His next large scale orchestral work, *The Spirit Of Mayo*, was performed

in 1993 by an 85-piece orchestra in Dublin's National Concert Hall. Together with the choral group Anúna, this piece also featured a powerful Celtic drum corps and a 200 strong choir.

His own compositional work in film includes *Lamb* starring Liam Neeson, the award-winning *At The Cinema Palace*, the emotive score for the film *Some Mother's Son* and *Dancing At Lughnasa* starring Meryl Streep.

Program Notes by Enoch Moser
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Program Notes — Phil the Fluther's Ball

Have you heard of Phil the Fluther, of the town of Ballymuck?
The times were going hard with him, in fact the man was broke.
So he just sent out an invitation to his neighbours, one an all.
As to how he'd like their company that evening at a ball.
And when writin' out he was careful to suggest to them,
That if they found a hat of his convenient to the door,
The more they put in, whenever he requested them
The bether would the music be for batterin' the flute.
With the toot of the flute, and the twiddle of the fiddle-O!
Hopping in the middle, like a herrin' on the griddle-O!
Up! down, hands around, crossing to the wall-O!
Hadn't we the gaiety at Phil the Fluther's Ball.

There was Mister Denis Dogherty, who kep' the runnin' dog;
There was little crooked Paddy, from the Tiraloughett bog;
There was boys from every Barony, and girls from ev'ry "art"
And the beautiful Miss Bradys, in a private ass an' cart,
And along with them came bouncing Mrs. Cafferty,
Little Micky Mulligan was also to the fore,
Rose, Suzanne, and Margaret O'Rafferty,
The flower of Ardmagullion, and the pride of Pethravore.
With the toot of the flute, and the twiddle of the fiddle-O!
Hopping in the middle, like a herrin' on the griddle-O!
Up! down, hands around, crossing to the wall-O!
Hadn't we the gaiety at Phil the Fluther's Ball.

First, little Micky Mulligan got up to show them how,
And then the Widda' Cafferty steps out and makes her bow,
I could dance you off your legs, sez she, as sure as you are born,
If ye'll only make the piper play, "The hare was in the corn."
So Phil plays up to the best of his ability,
The lady and the gentleman begin to do their share;
Faith, then Mick it's you that has agility,
Begorra Mrs. Cafferty, yer leppin' like a hare!
With the toot of the flute, and the twiddle of the fiddle-O!
Hopping in the middle, like a herrin' on the griddle-O!
Up! down, hands around, crossing to the wall-O!
Hadn't we the gaiety at Phil the Fluther's Ball.

Then Phil the Fluther tipped a wink to little Crooked Pat,
"I think it's nearly time," sez he, "for passin' round the hat."
So Paddy pass'd the caubeen round, and looking mighty cute.
Sez, "Ye've got to pay the piper when he toothers on the flute."
Then all joined in wid the greatest joviality,
Covering the buckle, and the shuffle, and the cut;
Jigs were danced, of the very finest quality,
But the Widda' bet the company at "handling the fut."
With the toot of the flute, and the twiddle of the fiddle-O!
Hopping in the middle, like a herrin' on the griddle-O!
Up! down, hands around, crossing to the wall-O!
Hadn't we the gaiety at Phil the Fluther's Ball.

Cultural Links

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

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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/>.

Board of Directors

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