

# The Community Band of Brevard

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

Presents

## Classical Pops

## Popular Music from the Classics

Sunday, September 16, 2007 at 3:00 P.M.

Auditorium

Merritt Island High School

Featuring

Barbara McGillicuddy, vocalist

## Purpose and History

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

For members, The Community Band of Brevard will provide:

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

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

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

The musical director of the Community Band of Brevard is Mr. Marion Scott, formerly the Director of Bands at Brevard Community College. Mr. Scott formed the Community Band of Brevard in 1985 to provide a performance outlet for adult musicians in the area. The Band's membership, currently numbering about sixty, includes people of all ages representing many occupations.

The Community Band of Brevard takes seriously its responsibility to provide entertaining concerts at the highest level of quality. That has always been our goal, but in June, 1992 the Band's members formally committed to Philosophy, Purpose, and Vision statements which succinctly describe the operating principles governing the Band's decisions and processes and which have produced a high quality ensemble. That commitment has brought us several invitational performances of which we are very proud. Those include: Florida Music Educators Convention (Tampa, January 1989); American School Band Directors Association National Convention (Orlando, July 1989); Florida Bandmasters Association Summer Convention (Ocala, July 1993 and Ocala, July 1997); and the Association of Concert Bands National Convention (Gainesville, April 1995).

Most of our concerts have a specific purpose upon which the entire program focuses. Our concerts have had many themes including Mozart, Sousa, Gilmore, Tchaikovsky, Black Composers, Women Composers, American Composers, Movie Music and many more. Those themes have often led us to include exceedingly difficult works, which we willingly do, and to include special guest artists which we actively seek (e.g. a dancer from the Kirov Ballet and a violin soloist were in our Tchaikovsky concert, and a nationally recognized trumpet player was in our Black Composers concert). These facts exemplify the commitments of our members and Board of Directors to our purpose which is stated above.

The Band gives several concerts throughout the year. Our concerts include many diverse musical genres, composers, and often previously unpublished works for band. Each program is planned to please a variety of musical tastes. If you wish more information about the Band, or wish to join, contact Enoch Moser at (321) 452-5725. Also visit our web site at <http://www.brevard.cc.fl.us/~cbob/>.

## Future Concerts

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### Community Band of Brevard, 2007-2008 Schedule

#### A Winter Concert

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

#### 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 the first concert of our 23<sup>rd</sup> season.

As most of you know, the Brevard Community College's (BCC's) Auditorium is closed for renovations and until it reopens we will perform our major concerts only at Merritt Island High School. BCC recently acquired some additional funds to enhance the renovations resulting in an extension of the schedule. The enhanced plan is for the auditorium to reopen in January, 2009.

I would like to share with you something that you may not be aware of, something that costs us a lot of time and money. The U. S. Constitution has a succinctly stated clause that profoundly affects what we can include in our concerts:

[The Congress shall have power] "To promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries." [Article I, Section 8, Clause 8]

In that very short clause a couple of things are very important. As a result of "limited times," all works eventually end up in the public domain. Currently anything published before 1923 is in the public domain. Works published after 1923 enter the public domain at various times depending on when it was written or published. We can use public domain works freely and without limitations. However the authors of all other works own "exclusive rights" to those works and we can't do anything with them without obtaining permission, usually for a fee.

It comes as a surprise to many that when we buy a musical composition (including the score and all the parts), all we own is the paper and ink. Legally all we can do with it is store it, sell it, give it away or destroy it. We can neither copy it nor perform it. In order to perform the work we must obtain the right from the composer or the composer's agent. Most composers are represented by ASCAP, SESAC or BMI. Organizations such as ours pay annual fees to those organizations in return for the right to perform the works of the composers they represent. If the composer has not contracted with one of those organizations, we must track down the composer and negotiate a deal with him/her individually. If we need additional parts for a work not in the public domain, we cannot legally copy the part from one we already own or from anyone else who may have it except to use in the interim while we purchase the part.

If we want to make an arrangement, such as Mr. Burrucker's in today's program, we have to obtain permission separately for each song not in the public domain. That process is very time consuming and costly, not to mention the many limitations the owners put on what we can do with the arrangement once it is written.

Copyright law is a complex matter and what I said above is just a nutshell of it. But I did want you to know a little about what goes on behind the scenes in putting together one of our programs. It's not as simple as one might imagine.

I hope you enjoy today's concert.

Enoch Moser  
Chairman, Board of Directors  
Community Band of Brevard

## Director of Community Band of Brevard

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

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

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

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



Marion Scott

## Associate Conductor 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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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.



Al Stevens

# Community Band of Brevard Personnel

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

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

**Clarinet:** Charles Almeida, Jr., Musician; \*Gay Christie, Investigative Assistant; \*Susan Eklund, Educator; Dorothy Hibbard, Music Educator; \*Enoch Moser, Engineer (Retired); †Terri Poppell, Technical Writer; Tatiana Valencia, High School Student.

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

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

**Alto Saxophone:** E. 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 Barkowski, Music Educator; Bruce Gordon, Sales Manager; Linda Johnson, Computer Engineer; Sebron Kay, DMD; †Al Stevens, Musician; Jerry Turner, Civil Engineer/Insurance Adjuster; \*David Wilson, Machinist.

**Trombone:** Joel Greenblatt, Musician/Dir. Space Coast Jazz Society; Wesley Johnson, Engineer; †René Lewis, Logistics Manager; Chester Wilcox, Jr., Electrical Engineer (Retired).

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

**Tuba:** David Balcerzak, District Sales Manager; Edgar Browning, Educator (Retired).

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

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

**Keyboard/Piano:** Jane Francoeur, Homemaker, Al Stevens, Musician.

\*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

Anvil Chorus (from *Il Trovatore*)..... Giuseppe Verdi  
Transcribed by Marion Scott

In the Miller Mood..... Arranged by Warren Barker

Polovetsian Dances, movement II (from *Prince Igor*) ..... Alexander Borodin  
Transcribed by Mark H. Hindsley

Directed by Tom Cobble

Kismet, Overture from..... Robert Wright, George Forrest  
Arranged by Walter Beeler

Directed by Tom Cobble

Largo (from Symphony 9 “From the New World”) ..... Antonin Dvorák  
Transcribed by Marion Scott

Goin’ Home ..... Antonin Dvorák, William Arms Fisher  
Vocalist Barbara McGillicuddy  
Accompanist Al Stevens

Intermission (15 minutes)

What’s Up at the Symphony?..... Arranged by Jerry Brubaker

O Sole Mio..... Eduardo di Capua, Giovanni Capurro  
Arranged by L. Pl. Laurendeau

Vocalist Barbara McGillicuddy

Midnight Sleighride (“Troika” from *Lt. Kije Suite*) ..... Serge Prokofiev  
Arranged by Tom Wallace

Directed by Tom Cobble

Something Old(er), Something New(er)..... Paul Burrucker  
Vocalist Barbara McGillicuddy

1. Symphony No. 6 by Tchaikovsky. The Story of a Starry Night (Hoffman, Curtis, Livingston)
2. Fantasie Impromptu in C sharp minor by Chopin. I’m Always Chasing Rainbows (McCarthy, Caroll)
3. Sleeping Beauty by Tchaikovsky. Once Upon a Dream (Fain, Lawrence)
4. Piano Concerto No. 2 by Rachmaninoff. Full Moon and Empty Arms (Kaye, Mossman)

William Tell Overture..... Gioacchino Antonio Rossini  
Arranged by Erik W. G. Leidzén

## Program Notes — Classical Pops

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### Giuseppe Verdi

Born October 10, 1813 Le Roncole, Italy  
Died January 27, 1901 Milan, Italy

#### Anvil Chorus (from *Il Trovatore*)

*Il Trovatore* (*The Troubadour*) is an opera in four acts based on a Spanish tragedy by Gutiérrez which was based in turn on some real happenings. It was first performed on January 19, 1853, an especially dark and stormy night, at Rome's Teatro Apollo. Ever since that night, *Il Trovatore* has been one of the most popular operas. A major reason for that popularity is its many famous tunes that everybody knows and loves. In fact many of them have become part of our folk culture. The *Anvil Chorus* is one of those. It is sung just after the curtain rises for Act II revealing a Gypsy encampment in the mountains of Biscay.

If it weren't for the opera's music, one must wonder if it could have succeeded for its plot is one of the most puzzling of all operas. While based on actual fifteenth-century Spanish history, most of the opera's pivotal actions took place before the opera begins or between its acts. But *Il Trovatore's* characters are all very alive with emotion that is eloquently described by Verdi's music which his audiences love.

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

the La Scala orchestra directed by the young Arturo Toscani, sang *Va Pensiero*, "The Slaves' Chorus", from Verdi's opera *Nabucco*. Today Verdi's name is synonymous with Italian opera.

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### Glenn Miller

Born March 1, 1904 Clarinda, Iowa  
Died December 16, 1944 English Channel

#### In the Miller Mood

*In the Miller Mood* was commissioned by the Coastal Communities of California Concert Band, directed by Donald Caneva, and premiered at the 1994 American Bandmasters Association conference in Honolulu. Warren Barker, the arranger, and, like Caneva, a member of the ABA, guest-conducted the first performance. The medley alternates between the Glenn Miller Band style and the full sound of the concert band. Titles include "In the Mood," "Moonlight Serenade," "I've Got a Gal in Kalamazoo," "Serenade in Blue," "Little Brown Jug," "At Last" and "Anvil Chorus."

Miller wrote the melody for "Moonlight Serenade" while he was studying with Joseph Schillinger in the mid-1930's. After turning down proposed lyrics by other songwriters, he asked Mitchell Parish of "Stardust" fame to write a "moonlight" libretto as a theme for his new band in 1937. The result was one of the Miller band's most enduring hits. The second stanza summarizes the theme song's mood:

*The stars are aglow  
And tonight how their light sets me dreaming.  
My love, do you know  
That your eyes are like stars brightly beaming?  
I bring you and sing you  
A moonlight serenade.*

From *Program Notes for Band*

By Norman E. Smith

Glenn Miller was a civilian bandleader whose concept of military music brought about permanent changes in the make-up of

## Program Notes — Classical Pops (continued)

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American military bands. In 1938, he formed his own band which rapidly became the most popular band in America. That success was a result of Miller's unique arranging style, nationwide radio broadcasts, and recordings.

Shortly after the outbreak of World War II, Miller gave up a lucrative career by offering his services to the U.S. Army. In October 1942 he was accepted as a captain in the Specialists Corps and assigned to the U.S. Army Air Forces. He assembled an outstanding band and departed from military tradition by adding swing to march music and setting up small ensembles within the band to play for dances. His "hunk of home" style was well received by many leaders such as Eisenhower and Doolittle and he rose to the rank of major.

Miller's passion was to take his music overseas where the troops could hear it live. In June, 1944 he and his band were sent to England where BBC started weekly broadcasts of the group. These were an immediate success not just with the Allied personnel, but also with the German troops.

Because Miller wanted to be even closer to the combat areas, he and the band were sent to France. On the way there on December 16, 1944, the small plane in which Miller was flying disappeared while crossing the English Channel. After Miller's death, the band continued to perform in France and Germany.

Today, most American military bands are organized similarly to Miller's.

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### Alexander Borodin

Born November 12, 1833 St. Petersburg  
Died February 27, 1887 St. Petersburg

#### Polovetsian Dances, from Prince Igor

Borodin's opera, *Prince Igor*, has a prologue and four acts. The work was incomplete at the time of Borodin's death, but was completed by Rimsky-Korsakov and

Glazunov. Its first performance took place in St. Petersburg in 1890. In the story, Prince Igor, a twelfth century warrior is captured by the Polovtsians but eventually escapes.

The famous *Polovtsian Dances* take place in the second act. The title comes from Polovtsy, who leads a nomadic band of rogues named after himself.

The mother of eight year old Alexander Porfirevich Borodin hired a local bandsman to teach her son to play the flute. Subsequently, he studied piano and taught himself to play the cello.

Borodin was one of the influential "Russian Five", who except for their leader were all amateur musicians. Borodin was a physician and a professor of organic chemistry at the St. Petersburg Academy of Military Medicine. He was also active in the formation of a medical college for women and became a member of its staff.

His relatively small musical output included three symphonies (number three was left unfinished), *In the Steppes of Central Asia*, the operas *The Tsar's Bride* and *Prince Igor*, some chamber music, and a few piano pieces and songs. His Second Symphony is considered to be the finest symphonic work produced by any member of the "Five".

He died of a ruptured aneurysm.

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### Robert Wright

Born September 25, 1914 Daytona Beach, Florida  
Died July 27, 2005 Miami, Florida

#### Kismet, Overture from

*Kismet* is based on a 1911 play written by Edward Knoblock. It is set in ancient Baghdad and covers a 24-hour period during which a roguish poet has many unlikely adventures.

During the summer of 1953, *Kismet* was presented in Los Angeles and San Francisco. It opened in New York on Decem-

## Program Notes — Classical Pops (continued)

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ber 3, 1953 at the Ziegfeld Theater where it ran for 583 performances. The movie version, starring Howard Keel and Ann Blyth, was released in 1955. In 1965 *Kismet* was revived at Lincoln Center. In 1985 it was added to the repertory of the New York City Opera. In 1978 an all-black version, named *Timbuktu*, ran on Broadway for 221 performances.

The music is based on works by Alexander Borodin. *Stranger in Paradise* comes from *Polovetsian Dances*; and the songs *And This is My Beloved* and *Baubles, Bangles and Beads* are from the *D-Major String Quartet*.

During their high school and college years, Robert Wright and George (Chet) Forrest were good friends. After graduating from the University of Miami, they moved to Hollywood where they collaborated on music for stage shows, musicals, and night clubs. Many of their successes were based on the music of others. In addition to *Kismet*, which was based on the music of Alexander Borodin, those successes included *Song of Norway* (Grieg), *Gypsy Lady* (Herbert), and the *Great Waltz* (Strauss, Jr.). Near the top of the list of their best-known songs is *Donkey Serenade* which they wrote in 1937 for the show *Firefly*.

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### Antonin Dvorák

Born September 8, 1841 Nelahozeves, Austrian Empire  
(now the Czech Republic)  
Died May 1, 1904 Prague, Austria-Hungary

#### Largo, from Symphony No. 9 "From the New World"

Dvorák composed his *Symphony No. 9 (New World Symphony)* in 1893 at which time he was visiting the U.S. Dvorák was greatly interested in developing a nationalistic music in this country, music based on native melodies. His *New World Symphony* is rich with melodies and rhythms very similar to those of African Americans and of Native Americans (as well as of his

native Bohemia) and provides his impressions of the New World.

It is debated as to just how much of this symphony is derived from native music, but Dvorák himself said, "None of it would have been written just so if I hadn't seen America."

Dvorák was the eldest of eight children whose parents ran an inn and butcher shop. His father ran a band in which Antonin played. In 1857, he went to Prague to study the organ. Upon graduation from organ school, he devoted his time to composing. His *Slavonic Dances*, 1878, brought him to the attention of the world.

In 1892 he accepted the directorship of the National Conservatory of Music in New York City. He spent three years in this country, mostly in New York City and Spillville, Iowa which was a Czech community. Many of his most famous works date from that period. In 1895 he returned to Prague as a professor at the Prague Conservatory.

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### William Arms Fisher

Born April 27, 1861 San Francisco  
Died December 18, 1948 Boston

#### Goin' Home

"The *Largo*, with its haunting English horn solo, is the outpouring of Dvorák's own home-longing, with something of the loneliness of far-off prairie horizons, the faint memory of the red-man's bygone days, and a sense of the tragedy of the black-man as it sings in his 'spirituals.' Deeper still it is a moving expression of that nostalgia of the soul all human beings feel. That the lyric opening theme of the *Largo* should spontaneously suggest the words 'Goin' home, goin' home' is natural enough, and that the lines that follow the melody should take the form of a [N]egro spiritual accords with the genesis of the symphony."

—William Arms Fisher

## Program Notes — Classical Pops (continued)

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(From the introduction to the score of "Goin' Home," an adaptation of the second movement of Dvořák's *New World Symphony* with added text)

William Arms Fisher was an American music editor and writer on music. At the National Conservatory in New York City, Fisher studied composition with Dvorak and became his assistant. He was Dvořák's favorite pupil and companion in America. As a songwriter, Fisher made settings of Negro spirituals, publishing one collection as *Seventy Negro Spirituals* (1926). Fisher's arrangement of the second movement (*Largo*) of Dvorak's "From the New World" Symphony was a pseudo-spiritual with the text 'Goin' Home' which became very popular and still continues to resonate in the hearts of all who hear it.

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### Various

#### What's Up at the Symphony?

This is a medley of classical music often heard in Bugs Bunny cartoons. Included are:

- "This is It"  
Theme of the *Bugs Bunny Show*
  - "William Tell Overture" by Rossini
  - "The Barber of Seville" by Rossini
  - "The Merry Go Round Broke Down"  
Theme music for *Looney Tunes* cartoons
  - "Hungarian Rhapsody" by Franz Liszt
  - "Hungarian Dance" by Johannes Brahms
  - "The Ride of the Valkyries"  
by Richard Wagner
  - "Merrily We Roll Along"  
Theme music for *Merry Melodies* cartoons
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### Eduardo di Capua

Born 1864 Naples, Italy  
Died 1917 Milan, Italy

#### O Sole Mio

*O Sole Mio* is the most famous Neapolitan song ever written. Interestingly, this "hymn to the sun" wasn't written in Naples and it has a rather odd history.

In 1898, di Capua was in Odessa in the Ukraine on tour with a Neapolitan dance orchestra entertaining the Russian nobility. His considerable gambling debts, coupled with the financial failure of the tour group, made it impossible for di Capua to support his family. Needing money, and inspired by a set of lyrics that his friend Giovanni Capurro had given him at the train station as he left Naples, di Capua wrote *O Sole Mio*.

Upon returning to Naples, di Capua entered his new composition in a song contest held each year. This particular contest has seen the debut of such songs as *Funiculi, Funicula* and *Santa Lucia* which made fortunes for their composers. Di Capua, however, had no such luck and his song did not immediately catch on. A crestfallen di Capua all but gave up songwriting after this disappointment and went to his grave a pauper.

Gradually, though, the song did catch on, particularly after Caruso's celebrated recording for the Victor Talking Machine Co. in 1916 and it attracted even more attention at the 1920 Olympic Games in Antwerp, Belgium. A bandmaster had forgotten to bring the music for the Italian national anthem to the bandstand for the opening ceremonies and at the last minute substituted the only Italian song he had - *O Sole Mio*. The song has since gone on to become a staple of operatic tenors everywhere and of pop stars such as Jerry Vale. It was even reincarnated by Elvis Presley as *It's Now or Never*.

Over the years ownership of the very valuable rights to *O Sole Mio* has been seriously contested in the courts. At one

## Program Notes — Classical Pops (continued)

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time they were bringing in over 300 million liras a year. That's not bad for a song sold to a publisher for only 25 liras!

Eduardo di Capua was a Neapolitan violinist and songwriter. Many of his songs are well known in Italy (e.g. *Maria Mari, I' te vurria vasa*, and *Torna a maggio*), and his *O Sole Mio* is known around the world.

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### Sergei Prokofiev

Born April 23, 1891 Sontsovka, Russia  
Died March 5, 1953 Moscow, Russia

#### Lieutenant Kijé (not in the program)

Among Prokofiev's works for the dramatic media such as opera, ballet, and films are his most brilliant and creative achievements. His music for the 1933 Soviet film, *Lieutenant Kijé*, is one of those. His music for the satirical comedy was very spirited, and in 1934 he reworked it into a suite of the same name.

Sergei Sergeyevich Prokofiev attended the St. Petersburg Conservatory where he studied with such greats as Nicolai Rimsky-Korsakov, Reinhold Glière and Anatol Liadov. In 1918 he left his homeland to live in Europe and perform throughout the world. He returned to Russia in 1934. He was one of Russia's outstanding twentieth century composers and achieved both popularity with the public and acclaim and admiration from professional musicians. Politically, however, he was sometimes on shaky ground. For example, in 1948 he was officially denounced for "excessive formalism" and "cacophonous harmony."

Among his works are symphonies, works for band, concertos, piano sonatas, chamber music, and music for operas, ballet, and films.

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### Eddie Sauter

Born December 2, 1914 Brooklyn, NY  
Died April 21, 1981 New York City, NY

### Bill Finegan

Born April 3, 1917 Newark, New Jersey

#### Midnight Sleighride

The first LP recording by the Sauter-Finegan Orchestra came out in 1953. This highly collectible album, *New Directions In Music*, was indeed a new direction for popular music. On it were innovative arrangements of standards like "April In Paris" (a female vocal without words) and light classics including Prokofiev's "Midnight Sleighride", as well as novelty tunes like "Doodletown Fifers".

*Midnight Sleighride* is Sauter-Finegan's freely interpreted rendition of "Troika" from Prokofiev's *Lt. Kije Suite*. In Russian, "troika" is a threesome of anything. In *Lt. Kije* it refers to a three-horse open sleigh.

Eddie Sauter and Bill Finegan were two of the best arrangers during the big band era. In 1952 they formed *The Sauter-Finegan Orchestra*, a band whose unusual instrumentation, arrangements, and material made it unique at the time. Many of their arrangements were of existing material, but they also adapted music from unusual sources such as "Yankee Doodle" and classical compositions by Prokofiev and Rossini. Their band led a short life, ending in 1955. People did like their music however and they recorded several albums for RCA with studio musicians.

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## Program Notes — Classical Pops (continued)

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### Paul George Burrucker

Born October 4, 1953 Weymouth, Massachusetts

#### Something Old(er), Something New(er)

This vocal medley by a former member of the Community Band of Brevard includes four popular songs along with the classical work from which each is derived. They are identified in the playlist elsewhere in this program.

Paul George Burrucker began playing clarinet at the age of 9. He attended the University of Nebraska as a mathematics major. Subsequently he went on the road with big bands for 7 years as a saxophone, clarinet and flute player. During that time he played with Eddy Howard's Orchestra, Bob Crosby, and various midwestern bands and show groups. Paul joined the Navy in 1980 as a musician and served at various duty stations including:

7th Fleet Band (Japan and western Pacific).  
CinCLant Band (Norfolk, VA).  
Staff, Navy School of Music.  
BuPers, Navy Music Program Headquarters, Washington, DC.  
Naval Academy Band, Annapolis, MD,  
(Player, arranger/composer).

Paul currently writes, arranges, and engraves music for music publishers around the country.

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### Gioacchino Antonio Rossini

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

#### William Tell Overture

*William Tell*, an opera in four acts, is based on a drama by Schiller. It was first performed in Paris in 1829. In 1831, it was reduced to three acts. Set in 13<sup>th</sup> century Switzerland, it tells the stories of William Tell who rallied the Swiss against the Austrians and of the love between Swiss patriot Arnold and the Austrian Mathilde. The finale of the *Overture* is taken from one of Rossini's original works for band, *Passio Doppio*, which he wrote in 1822.

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

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

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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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Paul McKee, Audio

Zachary Teesdale, Audio/Stage Technician

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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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