

The Community Band of Brevard

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

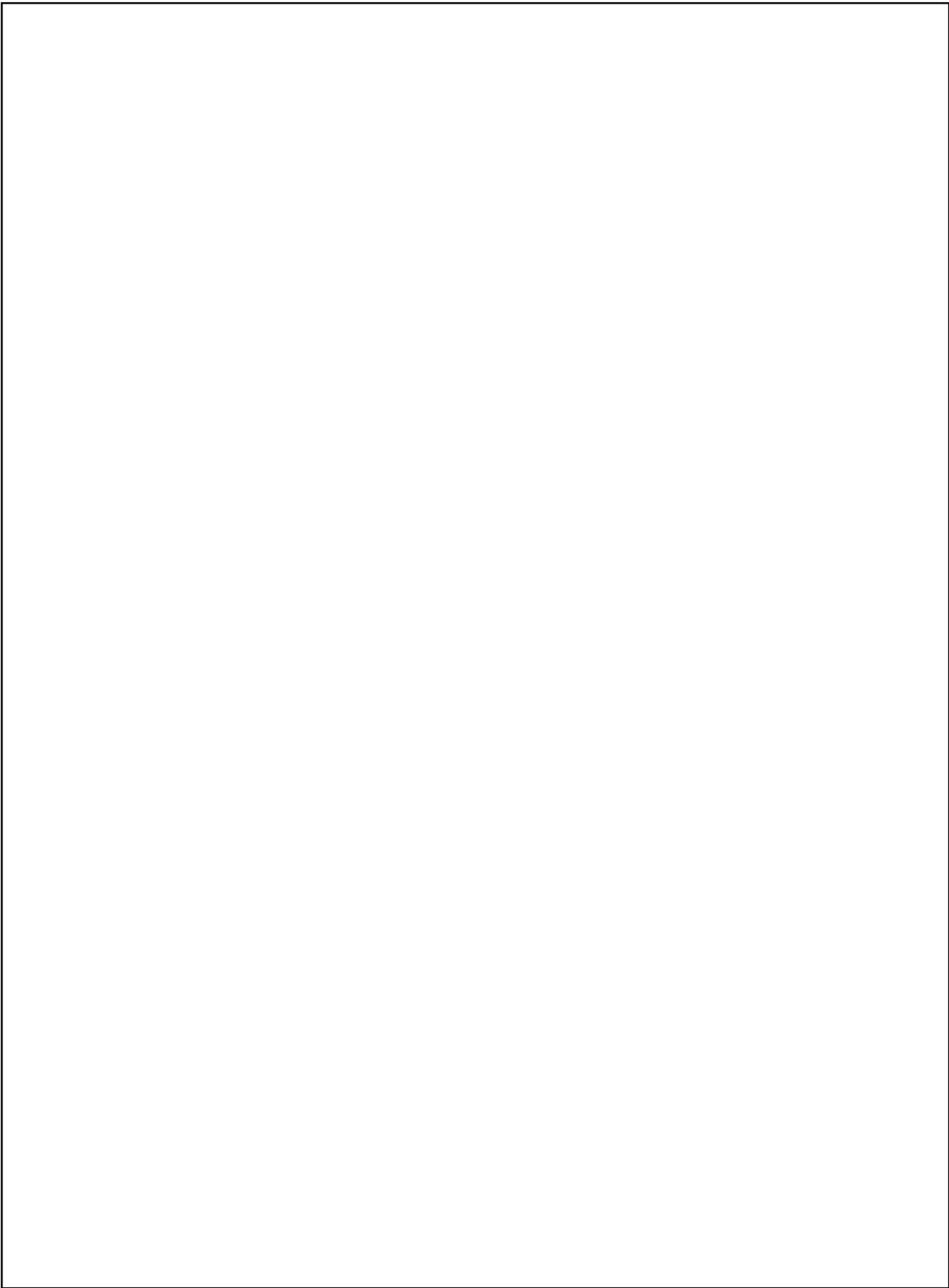
Presents

A Winter Concert

Sunday, December 7, 2008 at 3:00 P.M.
Auditorium
Merritt Island High School

Featuring

Sherry MacLean, vocalist
Mason Margut, vocalist
Kevin Strang, soloist
Barbara Ziegler, vocalist



Purpose and History

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

For members, The Community Band of Brevard will provide:

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

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

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

The musical director of the Community Band of Brevard is Mr. Marion Scott, formerly the Director of Bands at Brevard Community College. Mr. Scott formed the Community Band of Brevard in 1985 to provide a performance outlet for adult musicians in the area. The Band's membership, currently numbering about seventy, 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 theme 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 would like more information about the Band, or wish to join, contact Mike Freeman at (321) 725-9191. Also visit our web site at <http://www.brevard.cc.fl.us/~cbob/>.

Future Concerts

Community Band of Brevard, 2008-2009 Schedule (Dates tentative)

Christmas on the Green

December 14, 2008 (Sunday afternoon) LaCita Country Club, Titusville

Folk Music

March 6, 2009 (Friday), 8:00 P.M. BCC/Cocoa Fine Arts Auditorium
March 8, 2009 (Sunday), 3:00 P.M. Merritt Island High School Auditorium

A Pacific Holiday

June 5, 2009 (Friday), 8:00 P.M. BCC/Cocoa Fine Arts Auditorium
June 7, 2009 (Sunday), 3:00 P.M. Merritt Island High School Auditorium

Schedule and thematic information is subject to change. Call 725-9191 to confirm details, or visit our web site at <http://www.brevard.cc.fl.us/~cbob/>.

At Merritt Island High School, food or drinks are not permitted inside the auditorium.

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 Mike Freeman (725-9191) or Marion Scott (268-5312).

Chairman's Message

Season's Greetings! Welcome to our Winter Concert for 2008. Unlike our other concerts during the year, the Winter Concert has a regular theme: seasonal music. In this regard, our aim is to provide you, the audience, with a broad range of music encompassing both familiar and perhaps not so familiar selections. Our hope is that you leave feeling the spirit of the season—even if the temperature outside is a little balmy.

I encourage you to look through the concert program and read the program notes. You will realize that The Community Band of Brevard is somewhat unique among performing organizations. Our membership is composed of volunteer musicians including students, retirees, and many others with full-time day jobs. We pride ourselves on spending significant time learning, rehearsing, and refining each piece prior to performance. Also, the program you are reading requires a great deal of research and preparation. Behind the scenes, volunteer members organize publicity, create and distribute concert flyers, prepare music folders, track our expenses, and perform equipment movement and setup. Many other little (and not so little) actions also take place. This is in addition to running rehearsals!

Why mention this? Simply to recognize all the hard work by many individuals that goes into putting on a performance. We do it because we enjoy playing music, and the extra activities are necessary for performing a public concert. For as long as The Community Band of Brevard has been in existence, our public concerts have been free of charge, supported for the most part by donations from the audience. We hope to continue this arrangement for as long as possible, even in these difficult financial times. Please help us as best you can so that we may continue to provide you with the best musical experience possible.

For all veterans, and for all generations in the audience, I would like to note that today's concert falls on the 67th anniversary of the events that took place on Sunday, December 7th, 1941 that led to the United States entering World War II. The Band dedicates the performance of *Amazing Grace* to all those who served and continue to serve in the line of duty.

Finally, our wish this season is to return to two performances of each concert when the renovations of the BCC Fine Arts Auditorium in Cocoa are completed. We hope this will be in time for our March 2009 concert featuring folk singer/songwriter/performing artist, Jeanie Fitchen. Be sure to mark your calendars for this must-not-miss concert.

Mike Freeman
Chairman, Board of Directors
Community Band of Brevard

Director of Community Band of Brevard

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

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

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

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



Associate Conductor of Community Band of Brevard

Aaron Collins is a 26-year-old Brevard County resident. He has established himself as one of the most gifted composers of his generation. His music is of large and romantic gestures, meticulously orchestrated, and rhythmically vibrant. A prolific composer, Collins has nearly 650 compositions to his credit, including 6 symphonies, a chamber opera, 200 orchestral works, 8 solo concertos, 200 chamber works, and other various media projects.

Collins has had his music read and performed throughout the United States, including the cities of Chicago, Cincinnati, Denver, Los Angeles, Minneapolis, Nashville, New York City, San Diego, San Francisco, Seattle, and St. Louis. In addition, his music has been performed abroad in countries such as Great Britain, Czechoslovakia, Germany, and Japan.

He has received numerous awards, including national and international prizes for his compositions. His music has been received with enthusiastic acclaim, and Collins has been recognized as "one of the most gifted young composers of today."

In addition to writing music for the concert hall, Collins maintains a very busy film-scoring schedule. He has scored independent films that have attended prestigious film festivals throughout the world. Also, his music has accompanied commercials, documentaries, and other media.

As a French horn player, Collins also performs with the Central Florida Winds, Central Florida Chamber Winds, and the Orlando Concert Band. As a conductor, Collins serves as the music director of the Space Coast Oratorio Society. In addition, he is on the Board of Directors of the Brevard Symphony Youth Orchestra. Also, Collins is actively pursuing the promotion of a new Performing Arts Center here in Brevard County. He is an active member of SCL (Society of Composers and Lyricists), NFMC (National Federation of Music Clubs), and the American Composers Forum.



Guest Soloist

Sherry Boushell MacLean has been in Brevard County for about 31 years.

She is presently on the voice faculty at Brevard Community College and has been teaching privately for 24 years. Having received her Bachelor's degree in Music Education from Stetson University, she has subsequently worked as a public and private school teacher. As a featured soloist in the area, she is primarily known for sacred songs and oratorio work.

Sherry has been a guest soloist with the Brevard Community Choirs locally as well as internationally on their concert tours. She occasionally appears with the Melbourne Municipal Band and the Melbourne Community Orchestra as a guest soloist, singing a variety of music. She has been a featured soloist in the Riverside Presbyterian Church Master Series of Famous Oratorios.

She thoroughly enjoyed singing a season with the Orlando Opera Chorus. Her students have been local and state winners in the National Federation of Music Clubs as well as the chapter auditions of NATS. She has recorded a CD called "Songs for the Troubled Heart" featuring various hymns and sacred classical pieces. A resident of Melbourne, she is married to a wonderful and highly skilled engineer and has two married daughters. She is the daughter of Vernon Boushell who recently passed away. She attributes much of her musical vocal skills and appreciation for music to her late father.



Sherry MacLean

Guest Soloist

An accomplished clarinetist, Kevin has been performing on the stages of central Florida since moving here in the early 1990s. He is Principal Bass Clarinet for the Brevard Symphony Orchestra, substitutes for the Orlando Philharmonic, and is in high demand as a freelance musician. Recent performing highlights include Shostakovich's *Symphony No. 5* with the BSO, Bartok's *Concerto for Orchestra* and Gershwin's *American in Paris* with the Orlando Philharmonic, and performances with popular artists Branford Marsalis, Michael Crawford, and Art Garfunkel. Kevin has performed with The Community Band of Brevard since 1989, has been its featured soloist on numerous occasions, and has served as Associate Conductor.

In 2000, Kevin fulfilled a lifelong dream by opening his own business, A+ Music & Education, a neighborhood music store specializing in the sale of musical instruments and lessons. His store quickly became the largest private music education center in the area, employing 17 teachers who taught over 300 students per week. As regional manager for MARS Music, Inc., Kevin oversaw all education programs in three stores each in Baltimore and south Florida, and he managed three south Florida stores. As a band and orchestra director for Brevard Public Schools, Kevin's students received numerous awards and honors at state music festivals.

A Florida native, Kevin attended the University of Miami where he earned a Bachelor of Music degree. A leader in the School of Music, he was President of the Music Education Club, Vice President of Phi Mu Alpha Sinfonia (Professional Fraternity for Men in Music), an officer in the Marching Band, attended four bowl games, and was Principal Clarinet in the Symphony Orchestra, a position usually held by a graduate student. Kevin also holds a Master of Business Administration degree from the prestigious Crummer School of Business at Rollins College.

Kevin is currently seeking a Master's Degree in Clarinet Performance from the University of Central Florida. He performs with the UCF Symphony Orchestra and Wind Ensemble and was recently invited to guest conduct the UCF Wind Ensemble under the direction of Michael Garasi. Kevin's principal instructor is Dr. Keith Koons, Professor of Clarinet and Principal Clarinet of the BSO. Kevin will graduate in April of 2009. Upon graduation, Kevin's goals are to continue performing with the area's most prestigious ensembles and to start a business that promotes live music in central Florida by putting on concerts that delight audiences and further the cause of classical music in our area.



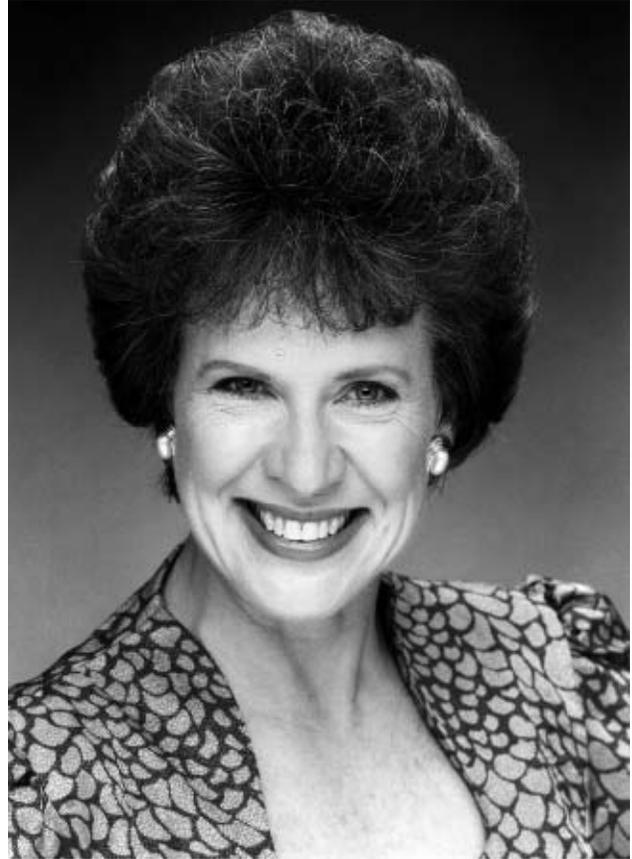
Kevin Strang

Guest Soloist

Ms. Barbara Ziegler, a native of Brevard County, has an AA from Brevard Community College and graduated Magna cum laude from Florida State University with a B.M. Ed.

She has extensive experience as a soloist throughout the state of Florida in works such as Saint-Saëns' *Christmas Oratorio*, Haydn's *Creation*, Handel's *Messiah*, the *Magnificat* by both C.P.E. Bach and 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 the WBCC production of *Magic Flute*. Theatrically she has been awarded best actress for Marion in *Music Man*, and also played Dorothy Brock in *42nd Street*, Laurey in *Oklahoma*, Fanny in *Good Land*, Cinnamon in *Saloon Keeper's Daughter*, Crane in *Exit the Body*, and the Cousin in *Madame Butterfly*. To the above she is adding various radio/television commercials and movie appearances.



Barbara Ziegler

Community Band of Brevard Personnel

Flute/Piccolo: Jodi Boeddeker, Educator; †Kathleen Colman, Retail Coordinator; *Michael Freeman, Lead Engineer; Alice Graff, Homemaker; *Barton Lipofsky, Educator (Retired); Donna Ludeman, Office Administrator; *Donna MacDonald, Contracts Manager; Connie Miller, Educator; Brittnye Ray, High School Student.

Oboe: Darniella Acevedo, High School Student; †Jane Francoeur, Homemaker; Dee Pait, Wedding Planner & Florist; Michelle Pittman, Finance Specialist.

Bassoon: Russell Jordan, U.S. Air Force (Retired).

Clarinet: *Charles Almeida, Jr., Musician; *Gay Christie, Investigative Assistant; Laurie Deremer, Educator (Retired); *Susan Eklund, Educator; Michael Graff, Business Consultant; Jackie Haines, Homemaker; Dorothy Hibbard, Music Educator; Virginia McKinney, Medical Technologist; Linda Nguyen, Mechanical Engineer; Dana Poppell, High School Student; †Terri Poppell, Technical Writer; Sharon Robbins, Administrative Assistant; Kevin Strang, Educator; Frances Youmans, Marketing Agent (Retired).

Bass Clarinet: Elizabeth Hyers, Educator; Paul Knight, Musician.

French Horn: †Charlotte Barton, Engineer (Retired); Aaron Collins, Composer; Lisa DeVries, Safety Engineer; Agnes Racine, Educator (Retired); Teno Ware.

Alto Saxophone: R. Marvin Mims, U.S. Air Force (Retired); *Rebecca Smith, Logistics Engineer; Sara Smith, High School Student; †Jeffrey Vickers, Electrical Engineer.

Tenor Saxophone: David Douglass, Aerospace Technician; Kayleigh Douglass, High School Student; Cory Lancaster, Software Engineer; Robert Ludeman, Logistics Lifecycle Specialist, Donald Margo, DJ.

Baritone Saxophone: William Casey, U.S. Army (Retired); Noelle Hyers, Student; Tom MacDonald, Construction Management.

Trumpet/Cornet: Bruce Gordon, Sales Manager; Paige Hall, High School and College Student; Maritza Hofius, High School Student; †René Hulsker, Compensation Manager (Retired); Sebron Kay, DMD; Richard Lenington, Sales Manager (Retired); Jerry Turner, Civil Engineer/Insurance Adjuster; *David Wilson, Machinist.

Trombone: David Arnold, Retail Sales Manager; Tylar Hobart, High School Student; Colleen Lee, Software Sales; †René Lewis, Logistics Manager; Chester Wilcox, Jr., Electrical Engineer (Retired); 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); Eric Lee, Loan Officer.

Percussion: Suzanne Clark, Educator; *†Russell Jones, Aerospace Technician; Valerie Sauerer, Marketing; Mary Seal, Finance Manager; 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

Overture to a Winter Festival	James Curnow
The Lights of Christmas	Gene Egge
Amazing Grace	John Newton Arr. by Frank Ticheli
Concertino	Carl Maria von Weber Soloist: Kevin Strang Arr. by Alfred Reed
Sleigh Ride	Leroy Anderson
In the Bleak Midwinter.....	Gustav Holst Arr. by Robert Smith
Folk Festival	Dmitri Shostakovich Transcribed by Donald Hunsberger
Ancient and Honorable Artillery Company	John Philip Sousa
Pie Jesu	Andrew Lloyd Webber, Arr. by Anne McGinty Vocalists: Sherry MacLean and Mason Margut
A Holiday Rhapsody	Arr. by Larry MacTaggart
Intermission	
A Christmas Intrada.....	Alfred Reed
A Fireside Christmas	Arr. by Sammy Nestico
The Twelve Days After Christmas.....	Frederick Silver Vocalist: Barbara Ziegler
Tritsch-Tratsch Polka	Johann Strauss Arr. by Alfred Reed
The Glory of Christmas.....	Arr. by Elliot Del Borgo
Bugler's Holiday	Leroy Anderson Transcribed by Michael Edwards
Alleluia! Laudamus Te	Alfred Reed

Program Notes — Winter Concert

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, and educational consultant for Curnow Music Press, Inc., publishers of significant music for concert and brass bands.

He studied at Wayne State and Michigan State Universities. 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 200 works for concert band, brass band, orchestra, choir and various vocal and instrumental ensembles. His published works now number well over 400. 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*.

Gene Egge

Born December 31, 1927 Bethlehem, Pennsylvania

The Lights of Christmas

On a chilly November evening in 2005, Gene and his wife were driving through Port St. John, FL. They turned onto one street that was lit from one end to the other with glorious Christmas lights. They were so impressed that they continued

driving around to other streets to see more lights. It was one great sight after another. When they returned home, Gene was so inspired that he began writing *The Lights of Christmas* immediately.

Composer, arranger, and conductor Gene Egge began writing music when he was 14 years old. He served in the Air Force Band Program for nearly 30 years as percussionist, trombonist, arranger, and conductor, culminating his career as director of the Air Force Jazz Ensemble, The Airmen of Note, in Washington DC. After retiring from the USAF he continued to perform as percussionist with the Norfolk Symphony, the Richmond Symphony, and the Peninsula Symphony. He was percussionist with the Bolshoi Opera when they performed at the Kennedy Center. He later played drums with the Hot Mustard renowned Dixieland band recognized by *Globe Magazine* as the East Coast's best Dixieland band.

He has recorded with such stellar notables as Frank Sinatra Jr., Bud Brisbois, Damita Jo, John Gary, Sue Raney, Helen Forrest, Billy Daniels, Faye Reis, James Darren, Della Reese, the Four Freshman and Sarah Vaughn.

John Newton

Born July 24, 1725, London

Died December 21, 1807, London

Amazing Grace

Newton was closely associated with the church in Olney Parrish, England. He wrote *Amazing Grace* in 1770 (approximately) to be used in the weekly meetings that he started there. Since then the song has had a remarkable history. Many believe it to be a Negro spiritual, which is ironic as it was actually written by a slave trader. Universally popular, the song gets to the hearts of men and women. "It fits any situation you put it in," observed Judy Collins, whose recording of it in the 1960's became a hit.

Program Notes — Winter Concert (continued)

John Newton was from a seafaring family. He had a rough background and led a basically wretched life. From 1736 to 1742, he served on a trading ship of which his father was the master. In 1744, he attempted to escape from a man-of-war ship and was publicly flogged. Then he ended up in the slave trade, exchanging British manufactured goods for African slaves. During a storm at sea in 1748, he underwent a religious conversion. In 1755, he gave up seafaring, settled in Liverpool, and came to know John Wesley. He then studied Greek and Hebrew and became an ordained minister. In 1779, with William Cowper, he published the *Olney Hymns* to which he contributed many hymns. Later, he was an influential rector in London and was instrumental in abolishing slavery.

Carl Maria von Weber

Born around Nov 18, 1786, Eutin, Germany
Died June 5, 1826, London, England

Concertino

Often behind a great piece of music is a relationship between a great composer and musician. In 1811, Weber first met legendary clarinetist Joseph Heinrich Baermann. The composer invited Baermann to perform on a concert that he was giving. The concert was said to have been a great success.

A few months later, the two found themselves in Munich. Weber had been booked to give some concerts at the court of Karl von Wiebeking, and finding his new clarinetist friend in the same town, asked him to participate. Baermann agreed but only if Weber wrote him an original piece for the concert. *Concertino* for Clarinet was then written in the span of three days. Baermann performed the piece three days later in front of about 50 people. The audience was electrified and charmed by Baermann's playing, and the

concert was such a huge success that even the court orchestra, known for its haughty and reserved nature, erupted in applause. Many other musicians in this orchestra having just heard *Concertino* for Clarinet begged the composer to write them a piece as well, but to no avail. Shortly thereafter, Weber wrote two more pieces for clarinet and orchestra, his *Concerto No. 1* and *2*, also for clarinetist Joseph Heinrich Baermann. The *Concertino* has all the beauty, flair, and drama one would expect from a three-movement concerto all wrapped up in seven short sections in the span of about ten minutes.

—Pamela Weston's "Clarinet Virtuosi of the Past"

Leroy Anderson

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

Sleigh Ride

Leroy Anderson wrote *Sleigh Ride* in 1948 as a purely instrumental piece. Its bright, hoofbeat rhythm and imitation of a horse's whinny have helped make it a popular piece for symphonic band and a traditional favorite of the Christmas season. Mitchell Parish added words in 1950, and it became a best-selling record.

Bugler's Holiday

This exciting and fun work has probably inspired more trumpet players to learn or improve their double-tonguing than any other piece of music in the last half century. Though relatively uncomplicated harmonically, the piece challenges the featured trumpeters to show what they can do with articulation, bell tones, and proper balance.

Leroy Anderson was an American composer, arranger and conductor. His first attempt at composition was a string quartet that he wrote at the age of 12. He studied piano at the New England Conservatory of Music and

Program Notes — Winter Concert (continued)

composition at Harvard. After graduating from Harvard, he served on the faculty of Radcliffe College and directed the Harvard University Band. 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 11 languages, especially those of Scandinavia.

Gustav Holst

Born September 21, 1874, Cheltenham, England
Died May 25, 1934, London

In the Bleak Midwinter

In early 1905, a group of clergymen created a committee with the purpose of updating the hymn book called Hymns Ancient and Modern. With Holst aiding in the editing process, Ralph Vaughan Williams wanted to include "the finest hymn tunes in the world." Holst composed three original hymns based on previously gathered folk tunes for this new volume. *In the Bleak Midwinter* is set to text by Christina Rossetti and the folk tune used is known as the "Crantham," named after the town in which it was collected. It is believed that Holst actually composed the hymn while staying in this village for a short time, and a cottage in the village was eventually named Midwinter Cottage.

Gustav Theodore von Holst studied composition at London's Royal College of Music. He was a professional trombonist and a teacher (St. Paul's Girls' School, Morley College, and the Royal College of Music). His compositions reflect many influences

including Hindu mysticism, English folk music, and astrology. Holst created three of the greatest works in the band repertoire: *First Suite in E-Flat*, *Second Suite in F for Military Band*, and *Hammersmith, Prelude and Scherzo*. These three works stand almost alone in that they were first written for band and then transcribed for orchestra.

Dmitri Shostakovich

Born September 25, 1906 St. Petersburg
Died August 9, 1975 Moscow, Russia

Folk Festival

Folk Festival is one piece from the 12-movement work *Suite from "The Gadfly" Op. 97*, a suite for orchestra from the film of the same name. This transcription captures the essence of the orchestral suite. While many theories exist as to the motivation behind much of Shostakovich's music, *The Gadfly*, set in Austrian-occupied Italy in the 1800's, embraces a freedom fighter called the "Gadfly" who continually maddened authorities. His music for the *The Gadfly* reflects the popular touch, heroism, and verve of the hero.

Shostakovich began his music studies at the Leningrad Conservatory at the tender age of 13. At age 19, for his graduation piece, he composed his first symphony. The immediate success of that work established Shostakovich's place among contemporary Soviet composers. His subsequent works, though receiving much public acclaim, were often rebuked by the Soviet government, which professed to be concerned more for moral and social values than aesthetic values. Consequently, Shostakovich found himself under pressure and restricted in his artistic endeavors. In answer to the official attacks, he subtitled his fifth symphony "A Soviet artist's reply to just criticism."

Shostakovich is recognized as the leading symphonist of the mid-20th century. His works

Program Notes — Winter Concert (continued)

include 15 symphonies; works for band; chamber works; ballet, film and theater scores; vocal music; and music for piano.

John Philip Sousa

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

Ancient and Honorable Artillery Company

Although most of Sousa's melodies are original, he did sometimes incorporate songs or motifs into his marches. *Ancient and Honorable Artillery Company* is an example of such a march. It incorporates *Auld Lang Syne*, which is the official marching song of the Ancient and Honorable Artillery Company to which this march is dedicated.

John Philip Sousa was the son of immigrants. His musical talent was evident at an early age. He studied violin and harmony at the age of 10 and learned to play wind instruments. His father played trombone in the U.S. Marine Band, and young Sousa was allowed to participate in its rehearsals starting at age 11. He joined the U.S. Marine Band at age 13 as an apprentice musician and became its director at the age of 26. After departing the U.S. Marine Band 12 years later, Sousa started his own professional band which quickly achieved international fame.

Sousa was a patriot of the highest order and his talents included arranging, composing, conducting, and writing. He was an astute businessman and one of the country's best trap shooters as well. He is best remembered for the many great marches he wrote. His marches are characterized by bouncing rhythms, catchy tunes, and brilliant instrumentation.

The breadth of Sousa's talent and the vastness of his output can be seen in a tally of his works: 15 operettas, 136 marches, 15 suites, 2 descriptive pieces, 70 songs, 7 other

vocal works, 11 waltzes, 12 dance form pieces, 14 humoresques, 27 band fantasies, 3 orchestral fantasies, 6 incidental pieces, 4 overtures, 2 concert pieces, 4 instrumental solos, 12 trumpet and drum pieces, over 300 arrangements and transcriptions, 7 books, and 132 articles for periodicals.

The indefatigable Sousa never stopped working. In April, 1917, the U.S. declared war on Germany. Sousa, 63 years old, and at the pinnacle of his success, signed on with the Navy to be in charge of training its bands. After 22 months in the Navy, he returned to private life and *Sousa and His Band* were back in business. He died suddenly at the age of 78 after a rehearsal of the Ringgold Band in Reading, PA. He is buried with other family members in the Congressional Cemetery.

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*, 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 attending certain church services was mandatory for pupils. Lloyd Webber absorbed the Abbey's influence, and incorporated it in the *Requiem*, which he considers to be his most personal composition. *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

Program Notes — Winter Concert (continued)

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 a dominant force in contemporary musical theater.

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.

Alfred Reed

Born 1921 Manhattan, New York
Died September 17, 2005 Miami, Florida

A Christmas Intrada

The celebration of the Nativity has called forth countless songs, dances, carols, plays and combinations of these, involving both vocal and instrumental forces,

throughout the centuries, intertwining the feeling of radiant joy and infinite tenderness in many different ways.

A Christmas Intrada represents an attempt to portray, in musical terms alone, five contrasting moods associated with the festivities of the Christmas season. These five sections are played without pause. They are: *Fanfare: Christus Natus Est*, for brass, chimes, bells and percussion only; *Lullaby for the Christ Child* played by the woodwind and saxophones; *Processional of the Kings and Shepherds* played by the full group; *Carol for the Holy Night* for woodwinds, saxophones and muted brass; and finally, *Wassail and Alleluia* beginning with the bells and chimes alone, and gradually growing to include not only the full group but also antiphonal brass choirs, to bring the entire work to a joyous and triumphant conclusion.

A Christmas Intrada was commissioned by the Middle Tennessee State University Band, and dedicated to the bands who annually participate in the Contest of Champions, on the occasion of its 20th anniversary (1981).

Alleluia! Laudamus Te

Reed composed *Alleluia! Laudamus Te* for the Malone College in Canton, Ohio on the occasion of its Third Annual Band Festival. It was first performed on February 24, 1973 at the concluding concert of that festival.

The work is a canticle of praise without words with the Band both serving as a single massive choir and, at times, broken down into individual sections, each performing as a separate sub-choir or semi-chorus. The music is based on three main themes, the first being a massive chorale in the brass, the second a long flowing line in the horns and woodwinds, and the third a quasi-fanfare figure first heard in the trumpets and then spreading throughout the other sections of the band as it is developed.

Alfred Reed, a Florida resident until

Program Notes — Winter Concert (continued)

his death, was one of the most celebrated, prolific, and frequently-performed band composers of the 20th century. His works, over 200 of which have been published, have been on contest required performance lists for well over 20 years. He succeeded Frederick Fennell as conductor of the Miami University Wind Ensemble and has lived in the Miami area since 1960. In 1966, he joined the faculty of the School of Music at the University of Miami where he held a joint appointment in the Theory-Composition and Music Education departments and developed the unique music merchandising degree program at the institution. He retired in 1993 and continued to compose and work as guest conductor for musical groups around the world until his death in 2005.

Sammy Nestico

Born February 6, 1924, Pittsburgh, Pennsylvania

A Fireside Christmas

This Nestico medley includes the following Christmas favorites: *Winter Wonderland*, *I'll Be Home for Christmas*, *The Christmas Song*, *Frosty the Snowman*, and *Rudolph the Red-Nosed Reindeer*.

Sammy is a long-time personal friend of Charlie Almeida, a clarinetist in our band. Sammy considers *A Fireside Christmas* to be one of his best arrangements.

Samuel Louis Nestico played trombone while attending Oliver High School in Pittsburgh. After receiving a music education degree from Duquesne University, he became a staff musician for the ABC station in Pittsburgh.

In 1951, he served as a high school band director in Pennsylvania. Next he began a 15-year career as staff arranger for the U. S. Air Force Band in Washington, D.C. followed by 5 years as arranger for the U. S. Marine Band and leader of the White House dance

orchestra. He briefly toured with Woody Herman and Tommy Dorsey while on military leave.

In 1968 he chose to change careers and became a composer and arranger for movies and television. He has composed or arranged scores for over 60 television programs including *M*A*S*H*, *Love Boat*, and *The Mary Tyler Moore Show*. He has also arranged for the Boston Pops, Count Basie, and Andre Kostalanetz. In 1983, Duquesne University awarded him an honorary Doctor of Music degree.

Frederick Silver

Born March 30, 1936

The Twelve Days After Christmas

The English traditional carol, *The Twelve Days of Christmas* becomes, in the hands of Frederick Silver, *The Twelve Days after Christmas*. Silver's significant revisions of the original text and tune provide what, for some, may be a slightly more realistic view of the holiday season as it is celebrated today.

Frederick Silver has produced a number of songs in the popular genre and in 1961 became quite well-known for the overtly religious and satirical musical revue, "For Heaven's Sake!," on which he collaborated with Helen Kromer.

Johann Strauss, Jr.

Born October 25, 1825, Vienna

Died June 3, 1899, Vienna

Tritsch-Tratsch Polka

The *Tritsch-Tratsch (Chit Chat) Polka* refers to and satirizes a purported Viennese characteristic, namely a tendency to invent and spread rumors, tales and intrigues. In Viennese slang, this trait is known as *traschen*.

Program Notes — Winter Concert (continued)

Johann Strauss, Sr. would not allow his sons (there were three) to study music. However Johann, Jr. wrote his first waltz at the age of six and his mother arranged for him to study music in secret. After graduating with a general education, he became a bank clerk.

When Johann, Jr.'s parents separated, he underwent proper music training and he formed his own orchestra at age 19. When his father died, his orchestra combined with that of his father. The new orchestra toured extensively in Europe, Russia, England, and the United States.

Johann Strauss, Jr. was in the right place at the right time to apply his genius to perfecting the waltz and was so successful at it that he became known as the *Waltz King*. After coming under the influence of Offenbach and Lecoq, he turned to writing operettas. He wrote 16 operettas, of which *Die Fledermaus* and *Gypsy Baron* are the best known.

He wrote over 500 works, including many which are standard fare for today's orchestras and bands.

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), 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 and trumpet. 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.

-Program Notes by Enoch Moser.
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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 web sites.

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.cfwinds.org/
Florida USA Partners	http://www.visitflorida.com/
Indialantic Chamber Singers	http://www.indialanticchambersingers.org/
Melbourne Chamber Music Society	http://www.melbournechambermusicociety.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

In Memoriam

Recently The Community Band of Brevard was saddened by the loss of former member Donald Kelly. Don was a clarinetist, a charter member who participated in the Band's premiere performance in November 1985, and served as the Band's second president. Don was a true renaissance man—engineer for the space program, photographer, water sports enthusiast, orchid and horticulture hobbyist, motorcycle and car enthusiast, entrepreneur, musician, and family man.

Don's contributions to the success of The Community Band of Brevard were outstanding. He is missed dearly.

Acknowledgments

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BCC Cocoa Campus Support Staff:

- Wright Kerr, Technical Operations Manager
- Wes Mayo, Lighting
- Paul McKee, Audio
- Zachary Teesdale, Audio/Stage Technician

Publicity materials were done by Mike Freeman.

Concert program was produced by Terri Poppell.

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 Board of Directors

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