

# The Community Band of Brevard

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

Presents

## Director's Choice

Sunday, June 8, 2008 at 3:00 P.M.

Auditorium

Merritt Island High School

Featuring

Barbara McGillicuddy

Barbara Ziegler

## 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, 2008-2009 Schedule (Dates tentative)

#### Concert in the Style of John Philip Sousa

September 14, 2008 (Sunday), 3:00 P.M.      Merritt Island High School Auditorium

#### A Winter Concert

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

#### Folk Music

March 13, 2009 (Friday), 3:00 P.M.      BCC/Cocoa Fine Arts Auditorium

March 15, 2009 (Sunday), 3:00 P.M.      Merritt Island High School Auditorium

#### A Pacific Holiday

June 5, 2009 (Friday), 3:00 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 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 final concert of our 2007-2008 season. We appreciate your on-going support, hope you enjoy today's concert, and look forward to seeing you next season.

Please see the schedule for our next season elsewhere in this program. If all goes per plan, we will be able to perform our March and June concerts in the renovated BCC/Cocoa Fine Arts Auditorium. Please bear in mind that all of the dates for next season are tentative. Both schools must give priority to their own ensembles and until those requirements are met they can't commit our requested dates to us. We expect to receive committed dates once the new school year begins in late summer.

We always welcome new members. If you play a band instrument please consider joining us. This summer would be a good time to come try us out. We rehearse Wednesdays at 7:00 P.M. at Edgewood Jr/Sr High School on Merritt Island. Rehearsals will move back to BCC/Cocoa in January, 2009. If you know anyone who plays a band instrument, please tell them about us as well.

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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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. One of the most prolific composers, Collins has nearly five hundred compositions to his credit, including: 6 symphonies, an opera, 200 orchestral works, 8 solo concertos, 100 chamber works, and other various media projects.

Various ensembles throughout the world, including members of the Minnesota Orchestra, Osaka Philharmonic, Los Angeles Philharmonic, Seattle Symphony, Prague Philharmonic, Berlin Philharmonic, and many others have performed Collins' music.

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 maintained 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. Collins is an active member of BMI (Broadcast Music, Inc.), SCL (Society of Composers and Lyricists), NFMC (National Federation of Music Clubs), and the American Composers Forum.



Aaron Collins

## Guest Soloist

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



Barbara McGillicuddy

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

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

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

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

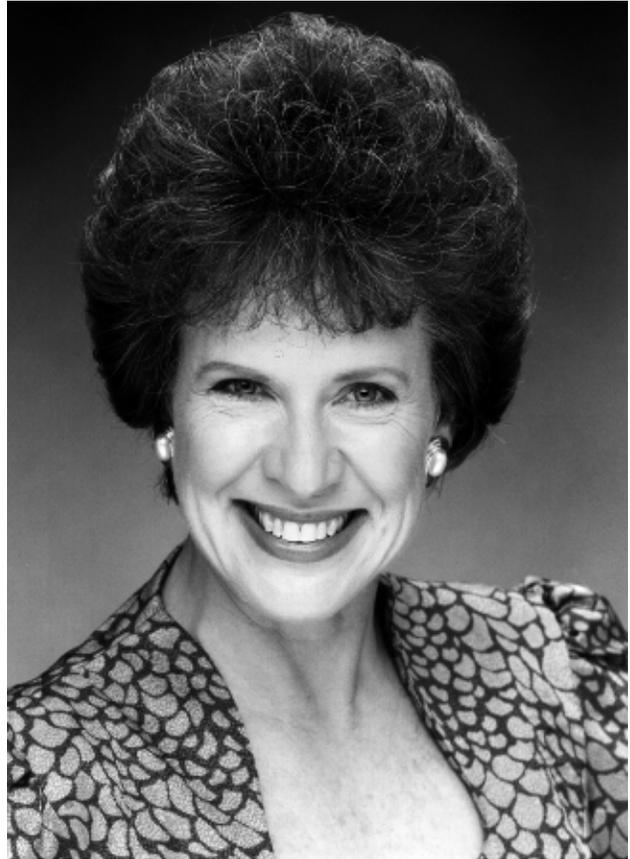
## Guest Soloist

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

She has extensive experience as a soloist throughout the state of Florida in works such as Saint-Saëns' *Christmas Oratorio*, Haydn's *Creation*, Handel's *Messiah*, the *Magnificat* by both C.P.E. Bach and R. Vaughn Williams, as well as Vivaldi's *Gloria*. Barbara was featured soloist in two European tours which covered Scandinavia, and eastern and western Europe. She is well known for recital and variety show appearances as well as writing, coordinating and narrating/singing in Madrigal Dinners and period fashion shows.

Ms. Ziegler has directed choirs from elementary school age through adult, and served as a church choir director. She has also taught voice, piano and bassoon privately. She performed Queen of the Night in WBCC production of *Magic Flute*. Theatrically she has been awarded best actress for Marion in *Music Man*, and also played Dorothy Brock in *42nd Street*, Laurey in *Oklahoma*, Fanny in *Good Land*, Cinnamon in *Saloon Keeper's Daughter*, Crane in *Exit the Body*, and the Cousin in *Madame Butterfly*. To the above she is adding various radio/television commercials and movie appearances.



Barbara Ziegler

# Community Band of Brevard Personnel

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

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

**Clarinet:** James Bradner, Engineer; Carol Brown, Financial Planner; \*Gay Christie, Investigative Assistant;  
\*Susan Eklund, Educator; Jackie Haines, Homemaker; Dorothy Hibbard, Music Educator; Virginia McKin-  
ney, Medical Technologist; \*Enoch Moser, Engineer (Retired); Dana Poppell, Student; †Terri Poppell,  
Technical Writer; Frances Youmans, Marketing Agent (Retired).

**Bass Clarinet:** Jennifer Spyker, Line Cook; Kevin Strang, Educator.

**French Horn:** †Charlotte Barton, Engineer (Retired); Thomas Cobble, Piano Technician; Aaron Collins,  
Composer; Lisa DeVries, Safety Engineer; 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; Cory Lancaster, Software Engineer; Robert  
Ludeman, Logistics Lifecycle Specialist.

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

**Trumpet/Cornet:** Eileen Borkowski, Music Educator; Larry Cooke, Supermarket Manager (Retired)/  
School Bus Driver; David Gamble, College Student; Maritza Hofius, Student; †René Hulsker,  
Compensation Manager (Retired); Zachary Jones, High School Student; Sebron Kay, DMD; Wilbur Smith,  
U. S. Navy (Retired); Jerry Turner, Civil Engineer/Insurance Adjuster; \*David Wilson, Machinist.

**Trombone:** 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:** David Arnold, Retail Sales Manager; Howard Cmejla, V.P., Pharmaceutical Co.  
(Retired); †Gerald Leach, Engineer (Retired); James Romand, U. S. Army and Law Enforcement (Retired).

**Tuba:** †Edgar Browning, Educator (Retired); Eric Lee, Loan Officer.

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

**Percussion:** David Burley, Insurance Agent; Suzanne Clark, Educator; \*†Russell Jones, Aerospace Techni-  
cian; Adam Martin, Student; Valerie Sauerer, Bookkeeper; Michael Scarborough, System Administrator.

**Keyboard/Piano:** Jane Francoeur, Homemaker.

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

†Section Leader.

# Program

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National Anthem.....Francis Scott Key

Crown Imperial.....William Walton  
A Coronation March, 1937

Les Preludes..... Franz Liszt  
Transcribed by Mark H. Hindsley

Waltz from *Eugene Onegin* ..... P. I. Tchaikovsky  
Transcribed by Paul O. Steg

His Honor.....Henry Fillmore

Italian Street Song ..... Victor Herbert  
Vocalist: Barbara Ziegler

Nocturne .....Alexander Scriabin  
Adapted and arranged by Alfred Reed

Overture to *Candide*.....Leonard Bernstein  
Arranged by Walter Beeler

Intermission (15 minutes)

Symphony No. 5, Finale.....Dimitri Shostakovich  
Transcribed for Band by C. B. Righter

Variations on a Theme of Robert Schumann..... Robert Jager  
(Happy Farmer)

Danny Boy.....Traditional  
Vocalist: Barbara McGillicuddy

Elsa's Procession to the Cathedral ..... Richard Wagner  
Transcribed by Lucien Cailliet

El Camino Real.....Alfred Reed  
(A Latin Fantasy)

## Program Notes — Director's Choice

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### Francis Scott Key

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

#### Star Spangled Banner

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

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

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### Sir William Turner Walton

Born March 29, 1902 Oldham, England  
Died Ischia, Italy March 8, 1983

#### Crown Imperial March

Walton wrote this march for the 1937 coronation of King George VI. The title comes from a poem by William Dunbar which contains the line "In beauty being the crown imperial." Walton also used the poem as the text for a cantata entitled *In Honour of the City of London*.

At age 10 Walton entered the Christ Church Cathedral Choir School at Oxford. Though he knew and received advice and guidance from several highly regarded music teachers, he was essentially self-taught. He received his bachelors degree in music at the unusually young age of 16.

Walton was knighted in 1951 and lived in Italy. Among his many works are two symphonies, 3 concerti, two operas, two ballets, scores for several films, two coronation marches (the other one is *Orb and Sceptre*), an oratorio, and other choral works.

### Franz Liszt

Born October 22, 1811 Raiding, Hungary  
Died July 31, 1886 Bayreuth, Germany

#### Les Preludes

Franz Liszt was a legend - even in his own time. According to the written reports of the critics and concert-goers who heard his performances at the piano, he combined his genius as a virtuoso with a style of showmanship not too far removed from that of some present-day rock artists. Liszt apparently borrowed some of his mannerisms from the Italian violinist, Niccolò Paganini, who was rumored to be in league with the devil. When Liszt titled some of his works "Faust" Symphony, "Dante" Sonata, and "Mephisto" Waltz, he only confirmed the suspicion by some that he also had demonic powers.

By 1847, when he was still at the height of his performing ability, Liszt had made the decision to give up paid concerts (he still played command performances for the pope in Rome and an occasional charity concert in Budapest), and concentrate on composing. In 1848 he moved to the tiny German province of Weimar, where he had a court orchestra and a court opera at his disposal, and he gained a thorough knowledge of orchestration as he experimented and composed. Liszt's inspiration for *Les Preludes* came from the poetry of Alphonse Lamartine (1790-1869), an aristocratic French author and diplomat. When Liszt read the lines, "What is life? Only a series of preludes to that unknown song whose first solemn note is tolled by death," he had the title for his most famous symphonic poem. Liszt's composition approximates the succession of images in Lamartine's poem - the mysterious opening, the crescendo to the first transformation of the theme, the tranquil version of the opening phrase, another crescendo to "the tragic storm that cuts short the illusions of youth," a calm interlude, and the final triumphal sounds which

## Program Notes — Director's Choice (continued)

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signal that "the soul has proved itself in battle"-the music sums up the temper of the mid-19th century in a manner no historian can equal.

-Program Notes for Band  
By Norman E. Smith

Franz Liszt learned the rudiments of playing the piano from his father, a musical amateur, and gave his first public concert at the age of nine. Acclaim as a genius brought him sponsorship for a musical career beginning with studies under Czerny, Salieri, and others. At about the age of 13 he toured Europe and England, performing as a pianist.

At 14 he made his first serious attempt at composition. He continued to travel extensively but settled periodically at Weimar, Rome, and Paris. Liszt received wide acclaim as a performer, composer, editor, and teacher during his lifetime, and his memory has been honored throughout the world. Liszt's compositions include 65 sacred choral works, 18 secular choral works, 25 orchestral pieces, 72 songs, and 398 piano works. As if this were not enough, Liszt has often been called the greatest of all pianists.

-Program Notes for Band  
By Norman E. Smith

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### Peter Illyich Tchaikovsky

Born May 7, 1840 Votkinsk, Russia  
Died November 6, 1893 St. Petersburg, Russia

#### Waltz from *Eugene Onegin*

*Eugene Onegin* (*Yevgeny Onyegin* in Russian) is an opera in three acts. The libretto was written largely by Tchaikovsky himself with contributions by Konstantin Shilovsky. It is based on Alexander Pushkin's narrative poem of the same name. It was first publicly performed on February 23, 1881 in Moscow. There was a student performance about 2 years earlier. The first American performance was on Febru-

ary 1, 1908 in New York.

In a coincidence that sometimes is made too much of, both Tchaikovsky and the title character, Eugene, received love letters which resulted in disaster. In Eugene's case the result was a fatal duel with his best friend. In Tchaikovsky's case, the result was a marriage which ended in disaster. Tchaikovsky's love letter, from someone he barely remembered, arrived the same month in which it had been suggested to him that he do an opera based on Pushkin's poem.

Peter Illyich Tchaikovsky is the most renowned of Russian composers, and one of the most renowned composers of any nationality. His hauntingly beautiful melodies and his rich orchestration have made him immensely popular. His father was an inspector of mines who influenced him to study law even though he had been a keen amateur musician since the age of 6. In 1859 he quit law school and became a civil servant working as a clerk for the Ministry of Justice. He despised that job, and in 1862 he gave it up to enroll in the St. Petersburg conservatory. Upon graduation in 1866, he was appointed professor of harmony at the newly opened Moscow Conservatory, a position he held until he resigned in 1881 to concentrate on composition. He was able to sustain himself in that period largely through the financial support of Nadezhda von Meck, a wealthy widow with whom he corresponded regularly, but whom he never met. He died suddenly in 1893. Though suicide has been strongly suspected, it has never been established beyond doubt.

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### Henry Fillmore

Born December 3, 1881 Cincinnati  
Died December 7, 1956 Miami

#### His Honor

Some of Fillmore's marches, overtures,

## Program Notes — Director's Choice (continued)

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and novelty pieces were composed especially for his own band of professional musicians, organized in 1927 in Cincinnati. *His Honor*, composed in 1933 and published the following year, was one such favorite of both his band members and audiences alike. The title refers to Mayor Russell Wilson, a man who impressed the composer with his sense of humor as well as his executive ability. With its unexpected melodic and rhythmic changes and its various performance possibilities, *His Honor* is still one of Fillmore's most popular marches.

-Program Notes for Band  
By Norman E. Smith

Fillmore was a well-known and flamboyant composer, arranger, bandmaster and publisher. He composed over 250 works and arranged over 750 others. To prevent saturating the market with his own name, he published under eight names: Harold Bennett, Al Hayes, Will Huff, Gus Beans, Ray Hall, Harry Hartley, Henrietta Moore, and his own. When ill health forced him to retire in 1938, he moved to Miami and became an influential figure in the growth of school bands in Florida.

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### Victor Herbert

Born February 1, 1859 Dublin, Ireland  
Died May 26, 1924 New York City

#### Italian Street Song from *Naughty Marietta*

*Naughty Marietta* was first produced in 1910 and is one of the very successful operettas for which Herbert is most remembered. The *Italian Street Song* from *Naughty Marietta* is a nostalgic recollection of the city of Naples whose words were written by Rida Johnson Young. In the motion picture adaptation of the operetta (MGM, 1933), it was sung by Janette McDonald. Jane Powell sang it in the motion picture *Holiday in Mexico* (MGM,

1946).

Victor Herbert's operettas, comic operas, and many other songs have been very popular, and the list of his compositions is long and varied.

Herbert worked extensively as a cellist in Germany and Austria. Shortly after his marriage in Vienna in 1886, he moved to the United States and became the principal cellist of the Metropolitan Opera Orchestra. In 1892, he succeeded Patrick Gilmore as the leader of the famous 22nd Regiment Band of the New York National Guard. In 1893, he became the leader of Gilmore's civilian band, Gilmore having died in 1892. He was the conductor of the Pittsburgh Symphony from 1898- 1902.

Herbert was, along with John Philip Sousa and others, a founder of ASCAP, which protects copyrights and collects royalties on behalf of the organization's members.

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### Alexander Scriabin

Born January 6, 1872 Moscow  
Died April 27, 1915 Moscow

#### Nocturne, Op.9 No.2

Scriabin was an immensely talented pianist. While a student at the Moscow Conservatory, he became intensely jealous of the technique of a fellow student and practiced so hard (trying to perfect Balakirev's *Islamey* and Liszt's *Don Juan*) that his right hand went lame. It was during this time that he wrote his Opus 9, a delicate and poetical work for the left hand alone.

Scriabin's Opus 9 has two parts- *Prelude* and *Nocturne*. In today's concert, the Band performs Alfred Reed's arrangement of the *Nocturne*. This beautiful arrangement faithfully recreates the warm, dreamy colors of the original piano version.

## Program Notes — Director's Choice (continued)

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Alexander Nicholaevich Scriabin, along with Rachmaninov, holds an important place in the history of Russian music for giving Russia its first extensive literature of piano music.

Scriabin was unlike any other personality in the history of music. He was so possessed by divine hallucinations that he lost touch with reality and lived in the occult world of the spirit.

He was a man of rare talent who had a remarkable musical memory and an intense desire to be a piano virtuoso. His mystical fanaticism gave him an incredible sense of joy which, along with his bold originality, transmuted into his music. His music influenced a whole generation of Russian composers, including the likes of Gliere, Miaskovsky, and Stravinsky.

Scriabin's family was intellectual, cultured, and exceptionally musical. His father was a student of law and Oriental languages, and his mother was a concert pianist. His mother died when he was one year old. His father entered the consular service which took him away from home. He was left in the care of a grandmother and a maiden aunt. It was probably their adoration, pampering, and sheltering that created his eccentricities.

Scriabin died at the age of forty-four from a pimple on his lip which caused blood poisoning.

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### Leonard Bernstein

Born August 25, 1918 Lawrence, Massachusetts  
Died October 14, 1990 New York City

#### *Candide*, Overture to

*Candide* is a comic operetta based on a classic satire by Voltaire. It opened in New York at the Martin Beck Theater on December 1, 1956 and ran for 73 perform-

ances. In 1973 a revamped version was produced for a limited run by the Chelsea Theater Center of Brooklyn. On March 10, 1974 the revamped version opened at the Broadway Theater and ran for 740 performances. In 1982 it became part of the New York City Opera's repertory.

After *Candide's* unfortunate short run in its first production, the New York Philharmonic, under the direction of the composer, premièred the *Overture to Candide*, in 1957. It has been a favorite of orchestras and bands since.

Bernstein attended the Boston Latin School and Harvard University. At Harvard, he studied composition with Walter Piston and later, at Curtis, he studied with Randall Thompson and Fritz Reiner. In 1942 he was Serge Koussevitsky's assistant at Tanglewood. While serving, at age twenty five, as assistant conductor of the New York Philharmonic, the orchestra's guest conductor, Bruno Walter, became ill just sixteen hours before a broadcast concert. Bernstein conducted the performance and did it so adeptly that it brought him instant fame. In 1944 he composed the *Jeremiah Symphony*, his first important work.

He was one of America's greatest musical geniuses. He achieved success as a conductor, pianist, composer and orchestrator. He also contributed greatly to the musical knowledge of laymen and is particularly well known in that regard for his series of television programs for young audiences.

In 1969, after twelve years as conductor of the New York Philharmonic, he left that post to devote himself to composing, lecturing, and guest conducting.

His legacy includes three symphonies, three ballets, an opera, a film score, four Broadway musicals, and several works for solo, chamber, and choral groups.

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## Program Notes — Director's Choice (continued)

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### Dimitri Shostakovich

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

#### Symphony No.5, Finale

Of Shostakovich's fifteen symphonies, the fifth is the most performed. It was first performed in 1937, and it restored Shostakovich to the good graces of the Soviet government which had been very critical of some of his earlier works. This symphony also firmly established Shostakovich as one of the world's great composers. The *Finale* is freely based on the first few notes of the symphony's opening theme. Its ending is one of the most thrilling climaxes in the band repertoire.

Shostakovich began his music studies at the Leningrad Conservatory at the tender age of thirteen. At the age of nineteen, for his graduation piece he composed his first symphony. The immediate success of that work, now a symphonic standard, 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. The government strove for works which it felt would be of immediate and practical value in its efforts to influence Soviet culture. 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-20<sup>th</sup> century. His works include fifteen symphonies; works for band; chamber works; ballet, film and theater scores; vocal music, and music for piano.

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### Robert Jager

Born August 25, 1939 Binghamton, NY

#### Variations on a Theme by Robert Schumann

This work is based on a piano piece by Robert Schumann titled *Frolicher Landmann, Von Der Arbeit Zuruckkehrend* or "The Happy Farmer". This particular piece is found in a larger work by Schumann titled *Album für die Jugend (Album for the Youth)*, Op. 68, a piano book. Jager's work was commissioned by the North Hills High School Band in Pittsburgh.

Mr. Jager says: "The theme is 'The Happy Farmer', and the variations evolve one from the other throughout the work using rhythmic, melodic and intervallic relationships for their basis of variance."

Robert Edward Jager is a popular American composer whose honors include receiving the American Bandmasters Association's Oswald Award (three times 1964,68,72), the National Orchestra Association's Roth Award (twice), and Kappa Kappa Psi's Distinguished Service to Music Medal. Other awards have been received from the American School Band Directors Association and Pi Kappa Lambda - in 1973 he was named Tennessee Composer of the Year and received the AS-BDA Volkwein Award in 1976.

Jager was born in Binghamton, New York, in 1939 and received his music degrees at Wheaton College and at the University of Michigan. While a member of the U.S. Navy (1963-1965), he served for four years as staff arranger at the Armed Forces School of Music.

By 1984 he had received 34 composition commissions from various school and professional bands, orchestras, and choirs. Jager is a member of ASCAP, Phi Mu Alpha Sinfonia, ABA, Phi Kappa Phi, and Kappa Kappa Psi.

Since 1971 he has been the director of

## Program Notes — Director's Choice (continued)

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composition and theory at Tennessee Technological University. Jager makes frequent appearances as clinician, conductor, and lecturer. During 1983 he was guest conductor for an "All-Jager" concert tour of Japan with the Tokyo Kosei Wind Orchestra. He and his wife, Joan (Gamble), are the parents of Kathleen Mary and Matthew Gamble. Jager's hobbies are gardening and camping.

-Program Notes for Band  
By Norman E. Smith

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### 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.

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### Richard Wagner

Born May 22, 1813 Leipzig, Germany  
Died February 13, 1883 Venice, Italy

#### Elsa's Procession to the Cathedral

"Elsa's Procession," with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic knight of the Holy Grail, come to deliver the people of Antwerp from the Hungarian invaders. In the operatic presentation, a large double chorus (representing the people of Antwerp) adds its song of praise to that of the orchestra. It is in this music from the opera *Lohengrin*, first performed in 1848, that we find Wagner first striking out with those

intense musical thoughts which were to culminate in *Tristan*, operas of "The Ring" and *Parsifal*. In this transcription, Lucien Cailliet has succeeded in building into the instrumental framework of the modern band a true representation of all that Wagner so eloquently describes with orchestra and chorus.

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Wagner was an extreme egocentric. For that we must be grateful since, as objectionable a person as he must have been, otherwise he would never have dared to conceive and produce the music, such as *The Ring of the Niebelung*, which is unparalleled for immensity of design and vastness of scope. It has been called by some the greatest work of art ever produced by a single man, and by others the most colossal bore. It is fair to say that there is truth in both observations.

Wagner was the chief proponent of German romantic music and one of the most important innovators in the art of opera. He introduced the leitmotif (a melodic passage or phrase associated with a specific character, situation, or element) and the concept of music dramas (words and music welded together into an integrated work of great emotional intensity).

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### Alfred Reed

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

#### El Camino Real

*El Camino Real* (literally "The Royal Road" or "The King's Highway") was commissioned by the 581st Air Force Band and was premiered by this band in Sarasota, Florida, in April 1985. The three-part (fast-slow-fast) work is based on a series of chord progressions common to generations of Spanish flamenco (and other)

## Program Notes — Director's Choice (continued)

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guitarists, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world. The first section is based on the dance form known as *Jota*, while the second (contrasting) section is derived from the *Fandango*, but here altered considerably in both time and tempo (Alfred Reed)

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Alfred Reed, a longtime Florida resident, 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 lived in the Miami area from 1960 until his death. 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.

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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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BCC Cocoa Campus Support Staff:

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Wes Mayo, Lighting

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Zachary Teesdale, Audio/Stage Technician

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

All piano tuning provided by Mr. Tom Cobble.

## Community Band of Brevard

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

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

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

## Board of Directors

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