

The Community Band of Brevard

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

Presents

Marches In March

Sunday, March 16, 2008 at 3:00 P.M.
Auditorium
Merritt Island High School

Purpose and History

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

For members, The Community Band of Brevard will provide:

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

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

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

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

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

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

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

Future Concerts

Community Band of Brevard, 2007-2008 Schedule

Directors Choice

June 8, 2008 (Sunday), 3:00 P.M.

Merritt Island High School Auditorium

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

A Pacific Holiday

March 15, 2009 (Sunday), 3:00 P.M.

Merritt Island High School Auditorium

Folk Music

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

Marches have been around for a long time. Virgil mentioned marches in his *Aeneid* wherein they accompanied soldiers into battle. During the 17th and 18th centuries, marches, which were short pieces arranged by a bandmaster, usually were based on popular songs, operas and oratorios. But when great composers such as Haydn, Mozart and Beethoven began to write concert marches and to incorporate marches into their bigger works, marches moved from battlefields into concert halls. In the 19th and 20th centuries, marches thrived with the rise of company, community and military bands. Nowadays, the era of bands has subsided a bit, but marches continue to come into the repertoire especially through TV, musicals, and movies which have brought us such familiar marches as *Colonel Bogey* (used in *Bridge On the River Kwai*), *Dam Busters* (from the British film of that name), *Guadalcanal March* (from the TV series *Victory at Sea*) and *Seventy Six Trombones* (from *The Music Man*).

In today's concert are marches that represent the major categories of marches. Those include:

1. Operatic Marches: *March and Procession of Bacchus*, *Procession of Nobles*
2. Concert Marches: *March from Symphonic Metamorphosis*; *Symphonic Concert March*; *March Op. 99*; *The Sinfonians*
3. Symphonic Marches: *March to the Scaffold*
4. Standard Marches: *CBOB March*; *Valdres*; *Florentiner*; *22nd Regiment*; *Hands Across the Sea*
5. Paso Doble Marches: *Pepita Greus*
6. Circus Marches: *Barnum and Bailey's Favorite*
7. Marches from TV/movies/Broadway/Vaudeville: *76 Trombones*; *Lassus Trombone*

Clearly tastes for marches vary from culture to culture, and thus trying to determine which are the most popular marches around the world is far from being a precise science. The most comprehensive international poll to determine the popularity of marches was conducted by Norman E. Smith over a ten-year period that concluded in 1985. His survey result ranked the top 100 or so marches. Here are the top few in his survey and the ranks of some of the marches in today's concert (in bold):

- | | |
|--|---|
| 1. The Stars and Stripes Forever, John Philip Sousa | 8. Valdres, Johannes Hanssen |
| 2. <i>Old Comrades</i> , Carl Teike | 10. <i>Little English Girl</i> , Davide Delle Cese |
| 3. <i>Washington Grays</i> , Claudio Grafulla | 14. Hands Across the Sea, John Philip Sousa |
| 4. <i>Colonel Bogey</i> , Kenneth Alford | 65. Children's March, Percy Grainger |
| 5. Barnum and Bailey's Favorite, Karl King | 71. Lassus Trombone, Henry Fillmore |
| 6. <i>National Emblem</i> , Ezra Bagley | 97. March from Symphonic Metamorphosis, Paul Hindemith |
| 7. Florentiner, Julius Fucik | |
| 8. <i>Semper Fidelis</i> , John Philip Sousa | |

In September we will pay tribute to "The March King" with our *Concert in the Style of John Philip Sousa*.

Enoch Moser

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).



Marion Scott

Associate Conductor of Community Band of Brevard

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

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

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

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

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

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



Tom Cobble

Community Band of Brevard Personnel

Flute/Piccolo: Kenneth Beauchamp, High School Student; Jodi Boeddeker, Educator; †Kathleen Colman, Retail Coordinator; Catherine Eklund, High School Student; *Michael Freeman, Lead Engineer; *Barton Lipofsky, Educator (Retired); Donna Ludeman, Office Administrator; *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; Laurie Deremer, Educator (Retired); *Susan Eklund, Educator; Jackie Haines, Homemaker; Dorothy Hibbard, Music Educator; Arthur Martin, Musician; Virginia McKinney, Medical Technologist; *Enoch Moser, Engineer (Retired); Dana Poppell, Student; †Terri Poppell, Technical Writer; Frank Tuckwiler, Musician; Frances Youmans, Marketing Agent (Retired).

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

French Horn: †Charlotte Barton, Engineer (Retired); Thomas Cobble, Piano Technician; Aaron Collins, Composer; Lisa DeVries, Safety Engineer; Agnes Racine, Educator (Retired).

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

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

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

Trumpet/Cornet: Eileen Borkowski, Music Educator; David Gamble, College Student; Maritza Hofius, Student; René Hulsker, Compensation Manager (Retired); Linda Johnson, Computer Engineer; Sebron Kay, DMD; †Al Stevens, Musician; Jerry Turner, Civil Engineer/Insurance Adjuster; *David Wilson, Machinist.

Trombone: Roger Goodman, Public School Administrator (Retired); Wesley Johnson, Engineer; †René Lewis, Logistics Manager; Merle Zimmerman, Aerospace Management (Retired).

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

Tuba: Edgar Browning, Educator (Retired); Courtney Sweeting, Health Information Management Analyst.

Percussion: Michael Battista, High School Student; Suzanne Clark, Educator; Frank Hetzler, U. S. Navy (Retired)/Musician; †William Hillberg, U. S. Navy and U. S. Postal Service (Retired); *Russell Jones, Aerospace Technician; Adam Martin, Student; Barbara Ziegler, Production Control Analyst.

Piano: Jane Francoeur, Homemaker.

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

†Section Leader.

Program

- National Anthem Francis Scott Key
- America the Beautiful..... K. L. Bates, S. A. Ward (Arranged by Carmen Dragon)
- CBOB March..... Andy Lussier
- Symphonic Concert March..... G. Bonelli (Arranged by Nicholas D. Falcone)
- March to the Scaffold Hector Berlioz (Transcribed by Maurice Gardner)
from *Symphony Fantastique*
- 22nd Regiment March P. S. Gilmore (Rescored by Frank J. Cipolla)
- March from Symphonic Metamorphsis..... Paul Hindemith (Transc. by Keith Wilson)
- Pepita Greus (Pasodoble) Pascual Perez Chovi (Edited by Roy J. Weger)
Conducted by Tom Cobble
- Children's March..... Percy Grainger (Revised by Frank Erickson)
(Over the Hills and Far Away)

Intermission (15 minutes)

- Valdres (Norwegian March).....Johannes Hanssen (Arranged by Glenn C. Bainum)
- Procession of Nobles Nicholas Rimsky-Korsakov (Arranged by Erik W. G. Leidzén)
from *Mlada*
- March, Op. 99..... Serge Prokofiev (Arranged by Paul Yoder)
- Florentiner March..... Julius Fucik (Arranged by M. L. Lake)
Conducted by Charles Almeida, Jr.
- Barnum and Bailey's Favorite March Karl L. King (Arr. by Glenn Cliffe Bainum)
Conducted by Tom Cobble
- March and Procession of Bacchus..... Leo Delibes (Arranged by Eric Osterling)
- Seventy Six Trombones..... Meredith Willson (Arranged by Leroy Anderson)
Adapted by Jay Bocook
- Hands Across the Sea John Philip Sousa
- Lassus Trombone (a trombone smear) Henry Fillmore (Arranged by Loras Schissel)
- The Sinfonians (Symphonic March) Clifton Williams

Program Notes — Marches in March

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*.

Katharine Lee Bates

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

America the Beautiful

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

for the work.

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

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

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

Andy Lussier

Community Band of Brevard March

Andy Lussier is a former member of the Community Band of Brevard who has returned to his native Canada. Mr. Lussier wrote this march in 1990 for the Community Band of Brevard while he was a member.

G. Bonelli

Life details not known

Symphonic Concert March

Leonard Falcone, former director of bands at Michigan State University, discovered Bonelli's *Symphonic Concert March* on a trip to Italy. It is believed that Bonelli wrote it around 1915. Little else is known about the work.

Program Notes — Marches in March (continued)

Little is known about G. Bonelli except that early in 20th century a band in Introdacqua, Italy performed several of his marches. In 1920, that band performed his funeral march on several occasions.

Hector Berlioz

Born December 11, 1803 La Côte-Saint-André, Isère, France

Died March 8, 1869 Paris, France

Symphonie Fantastique, Op. 40; Movement 4, "March to the Scaffold"

Symphonie Fantastique, subtitled *Episode from an artist's life*, was Berlioz' first successful work. It is autobiographical and one of the most important examples of *program music* (or *illustrative music*). The work describes the composer's obsessive love for a Shakespearean actress, Harriet Smithson, and his reactions to her rejection of him. Of the work's five movements, the first depicts the musician's restless state of mind before meeting his beloved; a portrait of the lady herself; and the conflicting emotions she creates in him. In the second and third movements (*A Ball and Scene in the Country*), the musician unsuccessfully attempts to escape thoughts of her. In the fourth movement, he imagines that he has killed his beloved and is being led to execution in *March to the Scaffold*. In the final movement, he poisons himself with opium and dreams that he sees his beloved taking part in a wild round-dance at a witches' Sabbath, its strains mingled with the chant of the *Dies irae*, from the *Requiem Mass*. In real life, Berlioz finally gained the love of Harriet and they were married in 1833. They separated in 1842.

Berlioz was the son of a doctor who forced him to study medicine. Against his parents' wishes, he soon abandoned that study in favor of music. After studying at Paris Conservatoire, he gained a reputation as a great composer of the French romantic movement. He wrote choral works, symphonies, and operas.

Patrick S. Gilmore

Born December 25, 1829 Ballygar, Ireland

Died September 24, 1892 St. Louis

22nd Regiment March

Gilmore wrote this march in 1874, his second year as bandmaster of the Twenty-second Regiment, National Guard, State of New York.

Patrick Sarsfield Gilmore, known as the *Father of the American Band*, moved to the U.S. at the age of 19. Upon arrival in Boston, he obtained a job being in charge of the music department of the John P. Ordway Store. To promote the company's publications, he organized a minstrel company and first earned recognition as a cornet player with that group. Later he would become one of America's best cornet soloists.

Throughout his career as a bandmaster, his bands were always of the highest quality. Perhaps he was best known during his lifetime for his mammoth concerts which, in one example, involved over 20,000 performers.

Gilmore wrote very few compositions. His best known is *When Johnny Comes Marching Home*, which he published under the pseudonym Louis Lambert.

Paul Hindemith

Born November 16, 1895 Hanau, Germany

Died December 28, 1963 Frankfurt, Germany

March from Symphonic Metamorphosis of Themes by Carl Maria von Weber

This march is the fourth and final movement of *Symphonic Metamorphosis of Themes by Carl Maria von Weber* which Hindemith wrote in 1943 while a professor at Yale University's School of Music. He wanted a band version and asked his friend Keith Wilson to do the transcription. Hindemith's publisher did not grant permission to transcribe the work until 1960. Wilson worked on it for a year and a half and considered it to be his most significant transcription.

Program Notes — Marches in March (continued)

Paul Hindemith is one of the 20th century's most performed composers. He began playing the violin at age eleven, and became the concertmaster of the Frankfurt Opera at age twenty. He was a gifted performer on several string, wind, and keyboard instruments with viola being his specialty. In 1927 he became a professor of composition at Berlin's Academy of Music. In 1937, he published *The Craft of Musical Composition*, the most comprehensive treatise on the theory of harmony ever written.

In 1938, the Nazis officially banned Hindemith's music and he left Germany. In 1940 he joined the faculty of Yale University and in 1946 he became a U.S. citizen. In 1953 he moved to Switzerland where he continued composing. He last visited the U.S. in the year of his death.

His contributions to the literature include dramatic works, symphonies, various other orchestral works, and much music for chamber groups, keyboard instruments, and vocal ensembles.

Pascual Perez Choví

Born ca.1900 Alginet, Spain
Died 1953 Alginet, Spain

Pepita Greus

Pepita Greus is an impressive pasodoble which is very popular with bullfight fans in Spain. The title comes from Choví's dedication of the march "To the inspired poetess Lady Angela-Josefa Greus Sáez." Pepita means "little Josefa".

Choví began studying the clarinet at age seven and joined the nearby Valencia Municipal Band at age eleven. Later he became conductor of the Alginet Municipal band.

Percy Aldridge Grainger

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

Children's March Over the Hills and Far Away

Children's March was scored for band by Grainger in 1919 from a piano solo which

he had composed between 1916 and 1918. The band arrangement was begun in 1918 while the composer was a member of the U.S. Coast Artillery Band and was written to take advantage of that band's instrumentation. Generally accepted as the first band composition utilizing the piano, the march features the woodwinds — especially the low reeds — during most of its seven-minute duration. From the introduction to the end, the folk-like melodies make it difficult for the listener to realize that the work was original with Grainger. It was first performed by the Goldman Band on June 6, 1919, with the composer conducting and Ralph Leopold at the piano.

Like many of Grainger's works the march demonstrates both the fierceness and the tenderness of the composer's personality. It was dedicated to "my playmate beyond the hills," believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy. In 1953, 48 years after they had first met, they saw each other for the last time in Denmark where Grainger had gone for a cancer operation to be performed by Dr. Kai Holton, Karen's brother.

-Program Notes for Band
By Norman E. Smith

Percy Aldridge Grainger, a child prodigy, received his earliest musical training from his mother. After formal study and several recitals in Melbourne, he studied further in Germany and London. He toured widely and successfully as a virtuoso pianist. As a composer, he was remarkably innovative. He was among the first to use irregular rhythms, to use tape recorders to collect folk music, to write random music, and to experiment with electronic music. As innovative as he was, however, he wrote little or no major original works, preferring instead to incorporate the music of others in his arrangements. He became a U.S. citizen in 1919.

Of the many interesting characters in music history, Grainger is near the top of the list. He received only 3 months of public education be-

Program Notes — Marches in March (continued)

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

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

Johannes Hanssen

Born December 2, 1874 Ullensaker, Norway
Died November 28, 1967 Oslo, Norway

Valdres March

Valdres March is a charming and inspiring masterpiece in miniature. In 1904, Hanssen completed the march, which he began in 1901. He played in the band that premiered the work in an Oslo outdoor concert. Only two people applauded, and they were his best friends. Subsequently he sold the work to a publisher for the equivalent of about five dollars. Today the march is internationally popular.

The title was taken from the Valdres region — about half-way between Oslo and Bergen and one of the most beautiful places on earth. The first three measures of the march contain the Valdres Battalion's signature fanfare, which is based on an ancient melody for the lur (a straight wooden trumpet). The second theme is an old tune for Hardanger-fiddle. In the Trio Hanssen uses a drone bass — a characteristic trait of Norwegian music — beneath a simple tune based on the pentatonic scale.

Johannes Hanssen was one of Norway's most active and influential bandmasters, composers, and teachers during the first half of the twentieth century. As a young boy, he played in a military band in Oslo. He was bandmaster of the Oslo Military Band from 1926 to 1934 and from 1945 to 1946, his career there having been interrupted by the Second World War. He played double bass with the National Theatre, the Norwegian Radio Orchestra, and other orchestras. He taught conducting and music theory for several years and wrote music texts for a correspondence school.

During his long career, he composed many works and received many honors. His most famous works for band include *Valdres March*, *The Olympic Fanfare* (1952), and *Humoreske*. Incredibly, the majority of his band compositions remain in manuscript with the Oslo Military Staff Band.

Program Notes — Marches in March (continued)

Nicolas Rimsky-Korsakov

Born March 18, 1844 Tikhvin, Russia
Died June 21, 1908 Lyubensk

Procession of Nobles

During the season of 1869-1870, the director of the Imperial Theater of St. Petersburg conceived the idea of staging an elaborate opera ballet based on a subject from Slavic mythology. For this work, to be known as *Mlada*, he commissioned music from the Russian school of composition. The project was never realized, however, and most of the music which the composers had written found its way into other of their works. Not until 20 years later did Rimsky-Korsakov decide to use the subject for an opera ballet of his own. His *Mlada* was begun in 1889, and produced at the Marinsky Theater in 1892.

-Program Notes for Band
By Norman E. Smith

Nikolay Andreyevich Rimsky-Korsakov began the study of piano at the age of six and of composition at seven. He showed great talent from that early age. He was born into the aristocracy and spent his youth on the family's country estate where he became familiar with Russian folk songs and church music, both of which were to significantly influence his work.

After retiring in 1873 from active duty in the navy, he devoted himself to his duties as military band inspector, composing, and conducting the Free School and Russian Symphony concerts. During that time, he had complete authority over the Russian military bands and composed or arranged many works for military band.

His music is bright and joyful, revealing the cheerful side of Russian life. Nearly all of his music is based on national, historical, or legendary subjects.

Serge Prokofiev

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

March, Opus 99

Among Prokofiev's prolific output are some works written originally for band. *March, Opus 99* is one of those. Prokofiev wrote *March, Opus 99* in 1943 and the Soviet Union's leading bandmaster, Major Petrov, premièred it on a radio broadcast shortly thereafter. The American première took place on May 31st, 1945 with Serge Koussevitzky conducting the Combat Infantry Band.

Sergey Sergeyeovich 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, and chamber music.

Julius Fucik

Born July 18, 1872 Prague, Bohemia (now Czech Republic)
Died September 25, 1916 Leitmeritz, Germany

Florentiner March *Grande Marcia Italiana*

In this country, Fucik's best known works are *Entry of the Gladiators March* and *Florentiner March*. Both rank high in popularity polls, but *Florentiner* ranks higher in polls of band directors. Fucik originally titled the march *La Rosa di Toscana*, but political pressures forced him to change it from a tribute to the entire Tuscany region

Program Notes — Marches in March (continued)

to one of just its capital, Florence.

Julius Ernest William Fucik was born into a musical family in Prague, Bohemia (now Czech Republic), where he studied at the conservatory with Bennewitz (violin), L. Milde (bassoon), and Antonin Dvorak (composition). At the age of nineteen he entered the military service and began playing bassoon and drums with the 49th Austro-Hungarian Infantry Regimental Band at Krems, a small town on the Danube River west of Vienna. His bandmaster at the time was J. F. Wagner, the composer of the well-known *Under the Double Eagle March*.

Four years later he returned to Prague where he played second bassoon in the New German Theater Orchestra and also wrote all of the music for a woodwind trio of two clarinets and a bassoon which he founded. Within a year he moved to Agram to play in the National Theater Orchestra, and in 1896 he accepted the post of conductor of both the city orchestra and the Danica choir in the small Croatia town of Sisak.

In 1897 Fucik began his career as a military bandmaster with the 86th Infantry Regimental Band in Sarajevo, Yugoslavia, and it was during this time that he composed the famous *Entry of the Gladiators March*. His regiment was transferred to Budapest in 1900 where the garrison had nine bands which competed with each other for public approval and also challenged composers to produce worthwhile band music. With a band of 40 to 50 players and an ever-increasing repertory the years in Budapest were happy ones. In 1909 he was transferred to Subotica, a rural town in Hungary, and Fucik became so bored that he resigned from his regiment. Four months later he was named bandmaster of the 92nd Infantry Regiment in Theresienstadt, Bohemia. Back in his own country, with an excellent band which played in Prague each Sunday, those years with his military band were cli-maxed with a series of concerts in Berlin attended at times by 10,000 people. From 1910 to 1913 he directed the Terezin Military Band. He retired permanently from military service in 1913 after a farewell concert at Teplitz-Schonau, Bohemia.

Shortly after his farewell concert, Fucik mar-

ried Christine Hardeg of Graz, Austria, and the couple moved to Berlin where the former bandmaster organized an orchestra and also founded a music publishing firm, Tempo-Verlag. The orchestra became very popular in Berlin, but the rumblings of World War I seemed to foretell tragedy for the composer. He became ill, and after a year of suffering died in the town of Leitmeritz, Germany, at the age of 44.

Fucik was a prolific composer with nearly 400 works to his credit. He composed operettas, chamber music, masses, songs, waltzes, overtures, instrumental solos, and over 100 marches-several of which are among the finest ever written.

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By Norman E. Smith

Karl L. King

Born February 21, 1891 Paintersville, Ohio
Died March 31, 1971 Fort Dodge, Iowa

Barnum and Bailey's Favorite March

In 1913, Ned Brill, noted cornetist and director of the 32 piece Barnum and Bailey Circus Band, asked King to write a march for the band. At that time, King, twenty two years old, played euphonium and was about to join Brill's band. *Barnum and Bailey's Favorite March* was the result, and it was to be King's most famous composition. King, in this march as in many of his others, featured his instrument, the euphonium. *Barnum and Bailey's Favorite March* ranks very high in international popularity polls.

Karl Lawrence King began studying cornet at age eleven and later switched to baritone. His formal education ended around the 6th or 8th grade, but that in no way hindered his accomplishments. Through 1918, he mostly was a performer and sometimes leader of circus bands. At that time, he unsuccessfully applied to be Sousa's assistant. Sousa did, however, recommend King for a bandmaster position in the army. He reported for duty on the very day World War I ended, and he did not serve any time in active duty.

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After the War ended, he started his own thriving publishing business and directed various bands. For the last fifty years of his life he was always involved with music. The American Bandmasters Association, founded in 1929, elected King to be one of its first members. He served that prestigious organization in several roles, and in 1967 was elected to be its honorary life president.

King and Henry Fillmore are, right behind John Philip Sousa, among America's top three composers of marches. Many of King's marches, not surprisingly, have a circus air and indeed are frequently heard today in circuses and rodeos.

Leo Delibes

Born February 21, 1826 St. Germain du Val, Sarthe, France

Died January 16, 1891 Paris, France

March and Procession of Bacchus

This march is from Delibes' opera *Sylvia-La nymphe de Diane* which he composed in 1876. In the story, Amyntas loves Sylvia, one of Diana's nymphs, but he has to submit to various tests before winning her. The march opens with brass flourishes and a pompous atmosphere. The music then speeds up marking the beginning of reveling, and then moves to a slow melody marking the arrival of Bacchus, the wine-drinking god. It finishes in a lively fashion representing the continued pranks of the frenzied crowd.

Clément-Philibert-Léo Delibes was born in a rural community near la Fleche, France — midway between Le Mans and Angers — in 1836. An only child, he first studied with his mother, a capable musician. At the age of 11 his father died, and a year later he and his mother moved to Paris, where he studied with Félix Le Couppey, Francois Bazin, Adolphe Adam, and Francois Benoist at the Paris Conservatory. Although he obtained a first prize in solfege, his record at the conservatory was undistinguished. He became organist at St. Pierre de Chaillot and the Theatre-Lyrique when he was 17 and produced his first operetta, *Deux Sacs de Charbon*, in 1855. In 1863 he became second

chorus master at the Theatre Lyrique, and a year later he was promoted to chorus master at the Opera. In 1871 he resigned his position at the Opera to devote more time to composition. During that same year he married Leontine Estelle Denain. Ten years later he succeeded Napoleon-Henri Reber as a composition professor at the Paris Conservatory. In spite of Delibes' many successful compositions and numerous honors, including membership in the Institute of France, his natural spontaneity was inhibited at times by a lack of confidence. His last years were comfortable and fulfilling.

Delibes' music has been described as melodious, vivacious, and elegant. His ballets *Sylvia* and *Coppelia* and his opera *Lakmé* have remained among his most popular compositions. Transcribed excerpts from these and several other works are currently available for concert band. Delibes composed in a variety of forms, including songs, boleros, gigues, waltzes, galops, fantasies, mazurkas, polkas, quadrilles, suites, romances, barcaroles, and marches — the latter were written mostly for small orchestra or violin and piano. Examples include *Marche-prélude*, *Marche-entr'acte*, and *Marche française* from *Jean de Nivelle*; *Marche des Soldats* from *Lakmé*; *Marche de la Chaise à porteurs*; *Marche from La Source*; and *Marche et Cortège de Bacchus* from *Sylvia*. After his death in 1891, an unfinished opera *Kassya*, was completed by Massenet in 1893.

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By Norman E. Smith

Meredith Willson

Born May 18, 1902 Mason City, Iowa

Died June 15, 1984 Santa Monica, California

Seventy Six Trombones

The Music Man, one of the most popular musicals ever written, clearly established new comer Meredith Willson as one of the most impressive talents in the musical theater. It opened, after eight years of writing, on December 19, 1957 at New York's Majestic Theater and ran for 1375 performances. It was honored by many

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awards, national tours, being made into a film, and by the fact that most of Willson's songs in it became widely known. Most musicals are fortunate if they have one or two popular songs.

Of all the tunes in the musical, *Seventy Six Trombones* is probably the most popular and enduring. Leroy Anderson's arrangement embellishes the original with snippets of other well-known tunes.

Meredith Willson was rightfully nicknamed "The Music Man," not just because of his well-known musical, but because of his many other contributions as well.

As a child, he played drum in the local Salvation Army Band. Later he learned to play flute and piccolo, which he played with the Sousa Band for two years (his brother was in the Sousa Band at the same time). He also played in the New York Philharmonic. In 1929 he became music director for a radio station in San Francisco, and in 1932 for the entire western division of NBC Radio. During World War II he was in charge of the Armed Forces Radio Service. He gained fame not just for his musical endeavors, but also as a personality on such shows as *The Maxwell House Coffee Time* and *Burns and Allen*.

His many honors include three honorary doctorates, New York Drama Critics Circle award, Goldman award from the American Bandmasters Association, and the National Big Brother Award from President Kennedy. His best known works are *The Music Man*, *The Unsinkable Molly Brown*, and *Here's Love*. He also wrote two symphonies, a symphonic poem, a suite for orchestra, works for chorus, a number of songs, and scores for two movies. He also wrote several books.

John Philip Sousa

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

Hands Across the Sea

Hands Across the Sea March was composed in 1899 and premiered during the same year at the Philadelphia Academy of Music. Although a number of ideas have

been presented concerning the title, Paul Bierley believes that Sousa was inspired by a line credited to John Hookham Frere: "A sudden thought strikes me — let us swear an eternal friendship." In the Great Lakes Recruit of March, 1918, Sousa discussed the justification of the Spanish-American War, quoted Frere's line, and added, "That almost immediately suggested the title *Hands Across the Sea*" Sousa's music and his musicians had the ability to affect people in many lands. Extensive European tours were made to Europe in 1900, 1901, 1903, and 1905. In December 1910, a world voyage was begun which included: England, Ireland, Scotland, Wales, Canary Islands, South Africa, Australia, New Zealand, Fiji Islands, Hawaiian Islands, Canada, and the United States. The tour lasted one year, one month, and one week.

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Stars and Stripes Forever

The Stars and Stripes Forever March is the official march of the United States of America. Sousa believed that the piece was divinely inspired. It came to him as he sailed home from vacationing in Europe after learning of his manager's death. When he reached shore, he wrote "down the measures that my brain-band had been playing for me, and not a note of it has ever been changed." The original manuscript is in the Library of Congress and bears the inscription "J.P.S., Xmas, 1896", most fitting because it certainly is a wonderful Christmas gift to the American people.

John Philip Sousa was the son of immigrants — a Portuguese father and a Bavarian mother. His musical talent was evident at an early age, and he studied violin and harmony at the age of ten. He also 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 the age eleven. He joined the U.S. Marine Band at the age of thirteen as an

Program Notes — Marches in March (continued)

apprentice musician and became its director at the age of twenty-six, a post he held for twelve years. After departing the U.S. Marine Band, 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 that has kept them at the top of popularity polls.

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 United States declared war on Germany. Sousa, sixty three years old, and at the pinnacle of his success, signed on with the Navy to be in charge of the training of its bands. After twenty-two 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 seventy-eight after a rehearsal of the Ringgold Band in Reading, Pennsylvania. He is buried with other family members in the Congressional Cemetery.

Henry Fillmore

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

Lassus Trombone

Fillmore wrote several trombone "smears" (ragtime pieces) which reflected the minstrel show idiom of vaudeville. *Lassus Trombone* was Sousa's favorite smear (and also Fillmore's) and he performed it many times.

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.

Clifton Williams

Born March 23, 1923 Traskwood, Arkansas
Died February 12, 1976 Miami, Florida

The Sinfonians

This work was commissioned by Phi Mu Alpha Sinfonia Fraternity of America. It was the first in a series of instrumental pieces to be commissioned by the Sinfonians and was dedicated to Archie N. Jones, former president of the fraternity and later director of that organization's foundation. Williams conducted the first performance of *The Sinfonians* at the fraternity's national convention in Cincinnati, Ohio, in July 1960. The march opens with an extended fanfare introduction before the horns state the familiar Sinfonian theme: "Hail Sinfonia! Come, brothers, hail!" The melody is then completed, embellished, and extended in the style of the composer. In a 1982 international survey *The Sinfonians* received more votes than any of Williams' other works.

James Clifton Williams is recognized as one of the foremost modern band composers. His greatest accolades stem from his serious music for the concert band which had a major impact on the standard of literature for school, college and military bands.

Williams received his music education at Louisiana State University. He received an honorary doctorate from the University of Lima (Peru). He served for the last ten years of his life as chairman of the theory and composition department in the University of Miami's school of music.

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 websites.

Community Band of Brevard	http://www.brevard.cc.fl.us/~cbob/
Brevard Chorale	http://www.brevardchorale.org/
Brevard Cultural Alliance	http://www.artsbrevard.org/
Brevard Symphony Orchestra	http://www.brevardsymphony.com/
Brevard Symphony Youth Orchestra	http://www.bsyo.org/
Central Florida Winds	http://www.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 the following members:

Philip Miller – Tenor saxophonist and Charter Member of the Community Band of Brevard
Harold Stines – Trumpet player
Jack King – Trombone player
Harry Layton – Trombone player

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

Acknowledgments

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

BCC Cocoa Campus Support Staff:

Wright Kerr, Technical Operations Manager

Wes Mayo, Lighting

Paul McKee, Audio

Zachary Teesdale, Audio/Stage Technician

Graphics and publicity materials were done by Mike Freeman.

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

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/>.

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