

# The Community Band of Brevard

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

Presents

## A Concert in the Style of John Philip Sousa

Sunday, September 14, 2008 at 3:00 P.M.

Auditorium

Merritt Island High School

Featuring

Colleen Lee, soloist

Barbara McGillicuddy, vocalist

Ken Titmus, soloist

Barbara Ziegler, vocalist

## Purpose and History

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

For members, The Community Band of Brevard will provide:

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

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

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

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

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

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

The Band gives several concerts throughout the year. Our concerts include many diverse musical genres, composers, and often previously unpublished works for band. Each program is planned to please a variety of musical tastes. If you would like more information about the Band, or wish to join, contact Mike Freeman at (321) 725-9191. Also visit our web site at <http://www.brevard.cc.fl.us/~cbob/>.

## Future Concerts

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

#### A Winter Concert

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

#### Christmas on the Green

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

#### Folk Music

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

#### A Pacific Holiday

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

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

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

### Community Band of Brevard (CBOB) Lobby Policy

CBOB concerts are for the sole purpose of providing music to our audience. To use our audience for any other purpose will not be permitted. Activities not permitted include, but are not limited to, the following:

- A) Sale of merchandise.
- B) Distribution of literature (including political campaign) not directly associated with CBOB, BCC, or other organizations supported by BCC.

Any request for an exception to this policy must be presented to the CBOB Board of Directors early enough for a decision to be made prior to the affected concert.

### Do You Play an Instrument?

The Community Band of Brevard is a valuable community resource for those who play a wind or percussion instrument and who are looking for an outlet for their skills. Membership is available to anyone who plays a band instrument. We do not audition new members.

If you play a band instrument, now is a good time for you to join. If you are interested, come to a rehearsal, which we have on Wednesdays at 7 P.M. in the band room at Edgewood Jr./Sr. High School on Merritt Island. If you wish to speak to someone about the band, call Mike Freeman (725-9191) or Marion Scott (268-5312).

## Chairman's Message

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Welcome to the first concert of the 2008-2009 season for The Community Band of Brevard. I am personally excited about this concert season as a number of changes and challenges are in store for the Band. First, I wish to introduce myself as the newly elected Chairman of the Band, succeeding Enoch Moser, who was Chairman for 21 years. I moved to Florida in the summer of 1985, and before I even had a place to live, contacted Mr. Marion Scott, the Band's Director, about attending his summer reading band, later to become the organization you see today. As a participant in the first public performance, I am a charter member of the Band, and have served as its Publicist since 1994.

If you attended our Director's Choice concert this past June, you may recall that the Band presented Mr. Moser with two commemorative plaques as a token of our respect and gratitude for all he has done during his tenure as Chairman. Through his efforts, and the help of others, you are able to enjoy today's concert free of charge—a practice that we hope to continue in today's tough economic times. I am learning that it requires a great deal of time and attention to see that the Band has everything in place to put on a performance. It also requires the dedication of other elected Board members without which there would be no performance.

Another of the recent changes for the Band is the selection of Mr. Aaron Collins as Associate Conductor. I encourage you to read his biography later in the program, for he is an outstanding musician, conductor, and talented composer. Aaron will conduct several pieces in this concert, and the Band will perform one of his original compositions. You are in for a treat!

Our challenges this year include increasing our membership in many sections, and working towards returning to two performances of each concert when the renovations of the BCC Fine Arts Auditorium in Cocoa are complete. We hope that the latter will be in time for our March 2009 concert featuring folk singer/songwriter/performing artist, Jeanie Fitchen.

Finally, a few words on today's concert, presented in the style of John Philip Sousa.

Sousa's goal was to please his audiences. A contemporary reviewer described Sousa's concerts as much more than a concert. They were dramatic performances, lessons in patriotism, and popular music events. When the curtain rose, Sousa would come out, take one short bow, step on the podium, and go! In the program, he did not allow pauses longer than 20-30 seconds. He never left the podium except during the "interval," as he called the intermission.

One distinction was his use of encores. The program listed only the major pieces, and each piece, of which there were typically nine, was numbered. After each "number," (this is where the term musical "number" originated) he did one, two, or more encores. The players did not know in advance which encore pieces would be played. Sousa decided on the spot and told the players nearest him, and they spread the word rapidly through the band. An easel was set off to one side

## Chairman's Message (cont.)

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of the stage upon which a card was placed announcing the current number. During the encore, the card was replaced with another indicating the name of the encore.

As he travelled around the country, Sousa very often included works by local composers. He was, in fact, criticized for including so many works by local composers, but he firmly believed in supporting those composers and included their works anyway. He always included a featured soloist. The featured soloist's work was followed by an encore, performed by the same soloist. Finally, Sousa always added some glamour, usually by including a beautiful lady soprano or beautiful lady violin player, sometimes both, normally in the second half of the program.

Today's performance will use many of these visual and audible props. We hope you enjoy both the numbered selections and the encores. Be sure to mark your calendars with the dates for the rest of the season and note that they are subject to change. It will be an exciting and challenging year ahead. Enjoy!

Mike Freeman  
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).



## 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. A prolific composer, Collins has nearly 650 compositions to his credit, including 6 symphonies, a chamber opera, 200 orchestral works, 8 solo concertos, 200 chamber works, and other various media projects.

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

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

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

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



## Guest Soloist

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Colleen Lee, trombonist, was born and raised in the Chicago suburbs. She holds a Bachelor of Music degree from Northwestern University in Evanston, Illinois. Colleen began studying trombone at the age of 12 with Frank Crisafulli of the Chicago Symphony Orchestra. Frank Crisafulli was her teacher and mentor for over 10 years. In addition, Colleen has studied with Keith Brown, Lewis Van Haney, and Arthur Linsner.

Prior to her recent move to Florida, Colleen was Principal Trombone of the Redwood Symphony, Trombonist with the Evanston Symphony Orchestra, had performed with the San Francisco Women's Philharmonic, Livermore Opera, San Jose Wind Symphony, Waukegan Symphony Orchestra, The Lakeshore Brass, as well as various Trombone ensembles, and has broad experience performing in various orchestras for musical theatre. In addition to performing with The Community Band of Brevard, Colleen performs with the Central Florida Winds and the Brevard Community Orchestra.

In addition to performing and teaching trombone, Colleen works as a Government Account Manager in the software industry and owns Fetch! Pet Care of Brevard. Married 20 years to Eric Lee (Tubaist), whom she met in college at Northwestern University, they reside in Merritt Island with their two loving Labrador Retrievers, Maggie and Hanna.



Colleen Lee

## 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 nursing care facilities in North Brevard. "They sing the good old songs of yesteryear 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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Originally from Pittsburgh, Pennsylvania, Ken developed a love for band music in high school, inspired by his band director. When it came time for college, he chose to study with Vincent DiMartino at the University of Kentucky. Upon graduating with a Bachelor's degree in education, Ken found that performing and manufacturing were more to his interest.

Ken has been with Warburton Music Products since 1986 and is currently the general manager of the company. His duties include working one on one with brass players to help them with their equipment needs, traveling to shows and conventions, and some serious hands-on work in the mouthpiece factory.

Ken can be heard around central Florida performing as lead trumpet with the Altamonte Jazz Ensemble and the Frank Vardaros Jazz Orchestra. He also frequents south Florida on occasion to augment the Palm Beach Pops. Ken especially enjoys live theater work and has recently played in the pit orchestras of *Chicago* and *The Full Monty*. He is looking forward to the challenging trumpet book of the musical *Barnum*, coming in January to the Maltz Jupiter Theater in Jupiter, Florida.



Ken Titmus

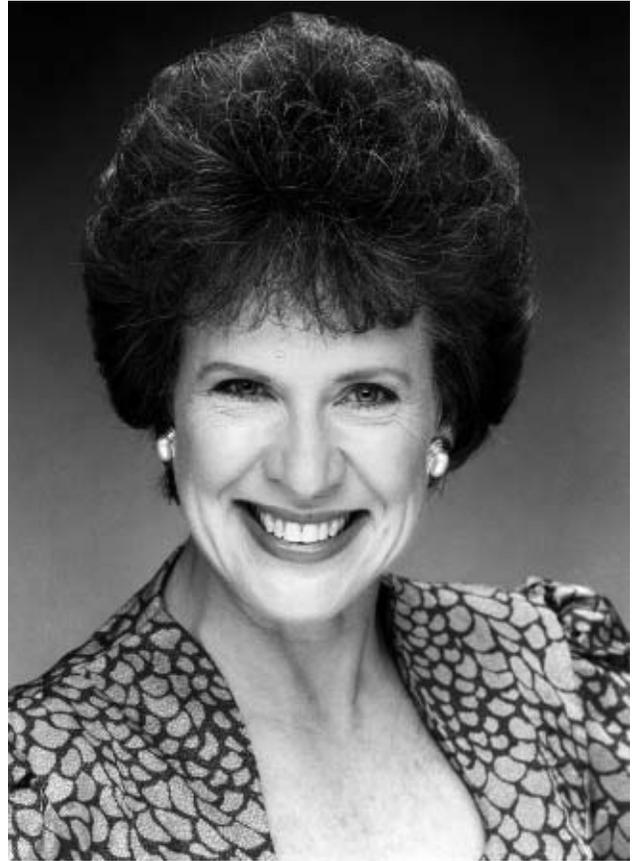
## Guest Soloist

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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 the WBCC production of *Magic Flute*. Theatrically she has been awarded best actress for Marion in *Music Man*, and also played Dorothy Brock in *42nd Street*, Laurey in *Oklahoma*, Fanny in *Good Land*, Cinnamon in *Saloon Keeper's Daughter*, Crane in *Exit the Body*, and the Cousin in *Madame Butterfly*. To the above she is adding various radio/television commercials and movie appearances.



Barbara Ziegler

# Community Band of Brevard Personnel

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

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

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

**Clarinet:** Charles Almeida, Jr., Musician; James Bradner, Engineer; Carol Brown, Financial Planner; Laurie Deremer, Educator (Retired); \*Susan Eklund, Educator; Jackie Haines, Homemaker; Dorothy Hibbard, Music Educator; Virginia McKinney, Medical Technologist; Dana Poppell, High School Student; †Terri Poppell, Technical Writer; Sharon Robbins, Administrative Assistant; Kevin Strang, Educator; Frances Youmans, Marketing Agent (Retired).

**Bass Clarinet:** Paul Knight, Musician.

**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:** William Brown, Program Manager; Maritza Hofius, High School Student; †René Hulsker, Compensation Manager (Retired); Sebron Kay, DMD; James Romand, U.S. Army and Law Enforcement (Retired); Wilbur Smith, U.S. Navy (Retired); Kenneth Titmus, Musician; Joshua Toler, Student; Jerry Turner, Civil Engineer/Insurance Adjuster; \*David Wilson, Machinist.

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

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

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

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

**Percussion:** David Burley, Insurance Agent; Suzanne Clark, Educator; \*†Russell Jones, Aerospace Technician; Valerie Sauerer, Marketing; Barbara Ziegler, Production Control Analyst.

**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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1. Star Spangled Banner (Finale) as recorded by Sandi Patty .....Key/Higgins  
Vocalist: Barbara McGillicuddy
2. La Forza del Destino (The Force of Destiny) ..... Verdi/Lake
3. Annie Laurie .....Pryor/Smith/Davis  
Soloist: Colleen Lee
4. Presidential Polonaise ..... Sousa/Simpson
5. Toward New Heights, op. 648 ..... Collins

Interval (15 minutes)

6. Danse Nègre from *African Suite*, Opus 35, no. 4..... Coleridge-Taylor/Scott
7. Un Voce Poco Fa (Barber of Seville) ..... Rossini/Barrow  
Vocalist: Barbara Ziegler
8. Believe Me, All Those Endearing Charms ..... Traditional/Egge  
Soloist: Ken Titmus
9. Orpheus in the Underworld.....Offenbach/Odom

Encores will be selected from the following:

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|--|----------------------|
| Washington Post March .....                      | Sousa                |
| Easter Monday on the White House Lawn .....      | Sousa                |
| El Capitan.....                                  | Sousa/Fennell        |
| Fairest of the Fair .....                        | Sousa                |
| Sull' Aria.....                                  | Mozart/Egge          |
| Vocalists: Barbara McGillicuddy, Barbara Ziegler |                      |
| The Thunderer March .....                        | Sousa/Brion/Schissel |
| The U.S. Field Artillery March.....              | Sousa/Lake           |
| Stars and Stripes Forever .....                  | Sousa                |

\* Special thanks to Lindsey Freeman for displaying the program number/title cards in the true Sousa tradition.

## Program Notes — John Philip Sousa

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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 M'Henry 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*.

Sandi Patty headlined her first national tour in 1984, and reached national acclaim after her rendition of *The Star Spangled Banner* was included during the ABC Statue of Liberty rededication broadcast on July 4, 1986. Since that Fourth of July night in 1986 when Sandi Patty's rendition of *The Star Spangled Banner* caused the phone lines to jam at ABC News, Sandi has become one of the nation's best-loved performers. Whether it be to a sold-out crowd of thousands in an outdoor amphitheater, a worship gathering in a majestic cathedral, or during an intimate performance at the White House, she continues to celebrate life through her music and bring the message of hope and encouragement to others.

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### Giuseppe Verdi

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

#### La Forza Del Destino

*La Forza Del Destino* (The Force of Destiny) is an opera in four acts with libretto by Piave and based on the Spanish drama by the Duke of Rivas. It was first performed in St. Petersburg on November 10,

1862. This tragic story is built on the effect of a curse that is finally atoned by the dying heroine.

The opera originally opened with a prelude— music which leads directly into the action unlike an overture that stands alone and is separated from the first act. Verdi was quite unhappy with Piave's libretto and wanted it rewritten. Piave was very ill however, and he gave the task to Antonio Ghislanzoni. It was as part of this revision that Verdi rewrote the opening music and made it into an overture. Built on melodic, harmonic, and rhythmic material from the opera, the overture quotes and combines several of its most striking melodies.

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

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## Program Notes — John Philip Sousa (continued)

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### Arthur Pryor

Born September 22, 1870  
Died June 18, 1942

#### Annie Laurie

Annie Laurie is regarded as one of the most popular trombone solos. It is constructed as a Theme and Variations. The theme is followed by three virtuosic variations.

Arthur Pryor was one of the best-known trombonists and bandsmen of his day. Trombone soloist for John Philip Sousa's celebrated band beginning in 1892, he later functioned as assistant conductor of the Sousa band from 1894 to 1903, before starting his own ensemble. His more than 300 compositions include novelty tunes, ragtime pieces and operettas, but of course he is best remembered today for his virtuosic solos for his own instrument.

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### Aaron Tune Collins

Born March 13, 1982 Corvallis, Oregon

#### Toward New Heights, op. 648

*Toward New Heights* was written over a twelve-day period in the latter part of May. In the composer's own words:

"Initially, I intended the piece to be a bolero. I had just finished several, more complex works and wanted to get back to the basics of melodic development. However, as I started writing the work, it became clear that my mind would not let me do such a thing. The work is divided into five sections and is centered around two melodic motifs. The first, playful in manner, is introduced by the bassoon. The second, which is a bit more ominous, is introduced by the horns. These two themes are developed throughout the work and are juxtaposed in the final section.

This work is dedicated to my good friend, Marion Scott, and The Community Band of

Brevard. It is an honor to be associated with a group of this caliber which consistently has been entertaining audiences for 23 years.

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### Samuel Coleridge-Taylor

Born August 15, 1875 London  
Died September 1, 1912 London

#### Danse Nègre, from *African Suite* Op. 35, No. 4

One of Coleridge-Taylor's most famous works is *African Suite*. The first three movements of *African Suite* are an introduction, *Negro Love Song*, and a waltz. In this concert, the band will perform the work's finale, *Danse Nègre*, which is based on a poem of the same name by Paul Laurence Dunbar. Mr. Marion A. Scott, the Band's Director, transcribed this orchestral work for performance by band.

Samuel Coleridge-Taylor was one of England's most celebrated composers at the turn of the century. His father was a doctor from Sierra Leone, and his mother was British. At the age of five, his musical gifts were apparent. He began to study the violin at age six, and displayed an early gift for composition. In 1890, he entered the violin department of the Royal Academy of Music in London, and in his third year, he won a prize for composing.

He gained instant fame with the premier in 1898 of *Hiawatha's Wedding Feast*, the first of several works inspired by the poetry of Henry Wadsworth Longfellow. The beautiful aria from that work, *Onaway! Awake, Beloved*, became one of the most popular and frequently recorded songs of the period.

However, the young composer made his most distinctive contributions to music in his symphonic works based on Negro melodies of Africa and America. His abiding interest in Black-American culture evolved from his own racial pride. That pride was nourished by

## Program Notes — John Philip Sousa (continued)

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several important contacts including the Fisk Jubilee Singers whom he heard perform in London in 1889. One of Samuel Coleridge-Taylor's most famous works is *African Suite* which he wrote in the same year as *Hiawatha's Wedding Feast*. Originally written for piano and string quartet, versions for piano solo and for orchestra quickly followed. Coleridge-Taylor also wrote original works for band, and among his most popular are *The Bamboula*, a rhapsodic dance, and *Ethiopia Saluting The Colours*, a concert march.

Critics rank the works of Coleridge-Taylor high on the lists of works by British composers. He made his living entirely from music, supporting himself with public performances and teaching the violin at the Croyden Conservatory of Music. He died at Croyden at the young age of 37.

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### Gioacchino Antonio Rossini

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

#### The Barber of Seville (Una Voce Poco Fa)

Rossini's *The Barber of Seville* is considered by many to be his masterwork. It certainly is the most popular and most enduring of his works. An opera in two acts, it was first performed in Rome in 1816.

In the second scene of the first act, Rosina, a young woman under the care of Dr. Bartolo, reads a love letter from Lindoro, who has concealed his real identity (Count Almaviva) from her because he wants to win her heart without the aid of his noble rank. Rosina is filled with joy by his words and sings of her love for him in the beautiful aria *Una Voce Poco Fa*.

Rossini was the son of a trumpet player. He studied in Bologna and spent most of his creative life in Venice and Milan. He composed operas as well as religious, choral, or-

chestral, and band works. Several of his operas are staples of the repertoire (e.g., *The Italian in Algiers*, *La Gazza Ladra*, and *William Tell*).

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

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### Wolfgang Amadeus Mozart

Born January 27, 1756 Salzburg  
Died December 5, 1791 Vienna

#### Marriage of Figaro (Sull' Aria)

The *Marriage of Figaro* is a comic opera in four acts with libretto in Italian by Lorenzo Da Ponte. It may be the most beloved of all operas and has the distinction of being the oldest opera in the permanent repertoire of virtually every lyric stage in the Western world. The opera is revolutionary both in the societal comments it makes and in its music. It is a supreme example of Mozart's ability to create real people and to musically portray their conflicted feelings.

The opera's plot is a sequel to that of Rossini's *Barber of Seville*. In the third act, Susanna (Figaro's fiancée and Countess Almaviva's maid) and Countess Almaviva (wife of the Count Almaviva) sing the beautiful duet *Sull'aria* (a.k.a. *Che soav zeffiretto* or the *Letter Duet*). Susanna and the Countess are plotting to trick the Count, who has been attempting to seduce Susanna, by arranging for him to meet Susanna this evening, but actually intending to have the disguised Cherubino, a page, be there instead. The Countess dictates a letter to Susanna that

## Program Notes — John Philip Sousa (continued)

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informs the Count where he can meet Susanna. She repeats the Countess's words as she writes.

Mozart is considered to be among the greatest and most prolific composers in history. His parents, Leopold Mozart and Anna Maria Pertl, had seven children but only Wolfgang and his sister Anna Maria ("Nannerl") survived. Leopold was a talented and accomplished composer and violinist who would still be remembered by musicologists even if his son's existence were not his main claim to fame.

When Wolfgang was three years old, his incredible talent was recognized by Leopold. A child prodigy must have been an enormous financial asset to a hard-pressed family, and Leopold squeezed the utmost commercial advantage out of his son's genius while he was still a child and thus a phenomenon. By the age of 15, Wolfgang had been on the road 9 years. Some say that young Mozart was unfairly exploited by his father, but we know from his letters that young Mozart enjoyed his hectic, exciting childhood and his travels to foreign countries, and also that, although music was his entire life, he was a high-spirited and amiable child. He received his entire education, in music and in the humanities, from his father. His letters also reveal a total dedication to and respect for his father, as well as much love and affection for all of his family members.

In 1791, Mozart's health deteriorated. On November 20, Wolfgang took to his bed and during the following two weeks suffered from very high fever and severe headaches. He grew weaker each day until he no longer had the energy or the concentration to work on the *Requiem*, his last piece, which was finished by a student in strict accordance with Mozart's instructions. Then, early in the morning on Monday, December 5, 1791, Wolfgang died.

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### Gene Egge (arr.)

Born December 31, 1927 Bethlehem, Pennsylvania

### Believe Me, All Those Endearing Young Charms

This is a traditional Irish song of the early 1800's. The melody had been used earlier for the poem "My Lodging is in the Cold Ground." It was first printed in 1737 in London, but is probably much older. In 1808, Thomas Moore wrote the lyrics that are popular today. The musical composer is unknown.

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

He has recorded with such stellar notables as Frank Sinatra Jr., Bud Brisbois, Damita Jo, John Gary, Sue Raney, Helen Forrest, Billy Daniels, Faye Reis, James Darren, Della Reese, the Four Freshman and Sarah Vaughn. Gene studied arranging and composition with Hank Levy at Towson State University in Maryland.

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## Program Notes — John Philip Sousa (continued)

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### Jacques Offenbach

Born June 20, 1819 Cologne, Germany  
Died October 4, 1880 Paris, France

#### Orpheus in the Underworld, Overture

In Greek mythology, Orpheus was the greatest human musician. He was so great that two and a half centuries ago he was worshipped as a God in the religion named after him—Orphism. Composers have always been attracted to his story, and the oldest opera score extant is based on it (*L'Euridice*, by Jacopo Peri, 1600).

The music in this overture from Offenbach's version of the story is known the world over. It opens with a bristling fanfare which is followed by a tender love song and an "infernal" passage. The finale, after a fairly complex waltz, is the renowned can-can.

Offenbach, though German by birth, is most strongly identified with French comic opera. He was the son of a Jewish cantor whose real family name was Eberst. After marrying and taking a job as a cantor in Cologne, Offenbach's father changed his name to Offenbach, the name of his hometown. Jacques' birth name was Jakob.

In 1833, Jacques entered the Paris Conservatory to study cello. Academics were not to his liking, so he dropped out of the Conservatory and became a performer with an orchestra. As a performer he was very successful, but he couldn't find much success as a composer. To overcome that lack of success, he started his own theater and finally caught the public's attention with his *Orpheus in the Underworld*. This exciting and shocking work was the beginning of a veritable stream of operettas that were highly successful in major cities on both sides of the Atlantic. His success can be attributed to the lively, witty, and melodious nature of his music.

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### John Philip Sousa

Born November 6, 1854 Washington DC  
Died March 6, 1932 Reading, Pennsylvania

#### Washington Post

During the 1880's, several Washington, DC newspapers competed strongly for public favor. One of those, the *Washington Post*, organized what was known as the Washington Post Amateur Authors' Association and sponsored an essay contest for school children. Frank Hatton and Beriah Wilkins, owners of the newspaper, asked Sousa to compose a march for the award ceremony.

The ceremony was held on the Smithsonian grounds in June, 1889. When the march was played by Sousa and the Marine Band, it was enthusiastically received, and within days it became exceptionally popular in Washington. The march happened to be well suited to the two-step dance, which was just being introduced. A dancemaster's organization adopted it at their yearly convention, and soon the march was vaulted into international fame.

#### Presidential Polonaise

Sousa wrote this piece in 1886. It was one of the two works he wrote in response to a request by President Chester A. Arthur for him to write something more appropriate than *Hail to the Chief* (which he had learned from Sousa was actually an old Scottish boating song) for use at official functions. Sousa's replacement consisted of two pieces, *Presidential Polonaise* and the march *Semper Fidelis* (1888). *Presidential Polonaise* was used for state affairs at the White House. Intriguingly, Sousa's band score is entitled *In Echelon Polonaise*.

#### The Fairest of the Fair

*The Fairest of the Fair* is commonly regarded as one of Sousa's finest and most melodic marches. After its premier, it was an immediate success and has remained one of his most popular compositions. This work was composed to honor the

## Program Notes — John Philip Sousa (continued)

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sponsors of the 1908 Boston Food Fair, an annual exposition, for which the Sousa band was the main musical attraction. One of Sousa's favorite sayings was "A horse, a dog, a gun, a girl, and music on the side. That is my idea of heaven." When all of his march titles are examined, Sousa's appreciation of the fairer sex is obvious. In this instance, Sousa had been overcome by the beauty and charm of one particular young lady who was working as a display girl for one of the exhibitors. When invited to perform a 20-day engagement in 1908, he wrote this march. Recalling the girl, he entitled the new march *The Fairest of the Fair*.

### The Thunderer

*The Thunderer* march was first published in 1889 when Sousa was 35 years old. He dedicated it to the Knights Templar of Washington, DC of which he was a member. In the second section is a version of *Here's To Your Health, Sir!* which he had written for his 1886 work, *Trumpet and Drum*. He sold the rights to the march, which was his wife's favorite, for \$35.00.

### El Capitan

*El Capitan* is one of several operas written by Sousa. The opera was very famous, and its march, *El Capitan*, is one of Sousa's most popular.

### Easter Monday on the White House Lawn

Rolling eggs on the White House lawn at Easter is a popular tradition begun by President Rutherford B. Hayes. Hayes continued a previous tradition of rolling eggs on the Capitol grounds which Congress banned in 1880. The whole thing was started in 1816 by Dolly Madison, wife of President James Madison, and is a fun activity in which children compete to see who can use a spoon to roll colored eggs the fastest. Sousa conducted the U.S. Marine Band at the event in 1889 when President Benjamin Harrison decided to add music to it.

*Easter Monday on the White House Lawn* is the third movement from Sousa's *Tales of a Traveler Suite*. Its presence in that suite came seventeen years after the original composition and is probably the result of a royal snub. Sousa wrote *Tales of a Traveler* in response to his Band's tour in 1910 and 1911. The third movement was titled *Coronation March* and Sousa planned for it to be used at the coronation of King George V of England. Much to his chagrin, however, Sousa received a terse note from Buckingham Palace informing him that rules did not permit the King to allow anyone who was not his subject to create a dedication to him. Sousa then renamed the movement *Grand Promenade at the White House*.

In 1928, Sousa composed *Easter Monday on the White House Lawn* and replaced the original third movement of *Tales of a Traveler* with it. While not known for certain, it is believed that Sousa did this to put out of his mind that Royal rebuff.

### U.S. Field Artillery

*U.S. Field Artillery March* was composed for the Women's Auxiliary Naval Recruiting Station in New York. This march made famous the previously obscure artillery song known as *The Caisson Song*. Sousa innocently took the work of another composer, Edmund Gruber, and reworked it in such a way that it became the most popular of all U.S. Army songs.

### Stars and Stripes Forever

The *Stars and Stripes Forever* march is the official march of the United States of America. Sousa believed the piece was divinely inspired. It came to him as he sailed home from 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, in the Library of Congress, is inscribed "J.P.S., Xmas, 1896", and it certainly is a wonderful Christmas gift to the American people.

## Program Notes — John Philip Sousa (continued)

### **STARS AND STRIPES FOREVER**

*Let martial note in triumph float  
And liberty extend its mighty hand;  
A flag appears 'mid thunderous cheers,  
The banner of the Western land.  
The emblem of the brave and true.  
Its folds protect no tyrant crew;*

*The red and white and starry blue  
Is freedom's shield and hope.  
Other nations may deem their flags the best  
And cheer them with fervid elation  
But the flag of the North and South and West  
Is the flag of flags, the flag of Freedom's nation.*

*Hurrah for the flag of the free!  
May it wave as our standard forever,  
The gem of the land and the sea,  
The banner of the right.  
Let despots remember the day  
When our fathers with mighty endeavor  
Proclaimed as they marched to the fray  
That by their might and by their right  
It waves forever.*

~John Philip Sousa~



John Philip Sousa was the son of immigrants. His musical talent was evident at an early age, and he studied violin and harmony at the age of 10. 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 age

11. He joined the U.S. Marine Band at the age of 13 as an apprentice musician and became its director at the age of 26, a post he held for 12 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, 63 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 22 months in the Navy, he returned to private life and Sousa and His Band were back in business. He died suddenly at the age of 78 after a rehearsal of the Ringgold Band in Reading, Pennsylvania. He is buried with other family members in the Congressional Cemetery.

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Aaron Collins  
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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 web sites.

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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## Community Band of Brevard Board of Directors

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