

The Community Band Of Brevard

MUSIC OF THE GREAT AMERICAN WEST

Sunday, June 3, 2012 at 3:00 PM
Merritt Island High School Auditorium

Featuring Guest Vocalists:
Jim Boyles, Marion Brady,
Arian Ropp, and Bob Yost

Purpose and History

The Community Band of Brevard exists to educate its members, to entertain its audiences, and to serve its community. Our musical director is Mr. Marion Scott. Mr. Scott formed the Band in 1985 to provide a performance outlet for adult musicians in the area. Our membership, currently numbering about 70, includes people of all ages representing many occupations.

The Band takes seriously its responsibility to provide entertaining concerts at the highest level of quality. That commitment has brought us several invitational performances of which we are very proud. Those include: Florida Music Educators Assoc. Convention (Tampa, January 1989); American School Band Directors Assoc. National Convention (Orlando, July 1989); Florida Bandmasters Assoc. Summer Convention (Ocala, July 1993 and Ocala, July 1997); and the Assoc. of Concert Bands National Convention (Gainesville, April 1995).

Most of our concerts have a specific theme upon which the music focuses. Those themes have often led us to include exceedingly difficult works, which we willingly do, and to include special guest artists. 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 Our concerts include many diverse musical genres, composers, and often previously unpublished works for band.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 or mike@CommunityBandOfBrevard.org. Also visit our Web site at <http://www.CommunityBandOfBrevard.org> and our new Facebook page, www.facebook.com/communitybandbrevard.

Board of Directors

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CBOB's FL Department of Agriculture & Consumer Services Registration Number is CH35170. A copy of the official Registration and Financial information may be obtained from the Division of Consumer Services by calling toll-free (800-435-7352) within the state. Registration does not imply endorsement, approval, or recommendation by the State.

Chairman's Message

Howdy partner! Why is it that I just can't help myself from addressing the audience using "western lingo" in writing about today's concert? Could it be the theme, "Music of the Great American West!"? You betcha' your silver dollar! Okay, so not everyone pictures cowboys leaning on a saloon bar or miners playing cards. The western United States evokes much more than old TV show images. Think of the grand vistas, majestic mountains, tall forests, and painted deserts. And don't forget the people, customs, and lifestyles.

This concert includes some of the most difficult music we have ever attempted. It seems the composers reached deep into themselves to imagine the landscapes and tap into their emotional response, putting into music what they wanted you to "see" when listening. As musicians, we get caught up in the imagery as well.

After our last concert in March, we received an offer from Dee and Don Hendrick to match all donations applied to our CBOB "Wish List." Look elsewhere in this program for our Wish List. It includes items that will help the Band to expand and grow, and to become less reliant on borrowing certain equipment. To meet this challenge, volunteers will be present during intermission to collect donations specifically towards the Wish List. Let's not let Dee and Don down!

You may also notice that the list is lacking the usual music titles—a very generous donation was made by Mr. Allen Reshel to purchase all remaining music titles after several other donors selected specific music titles to be purchased in their name, thus taking care of our music library for a while. This is truly in the spirit of Community, as in The Community Band of Brevard.

What lies ahead? Our next concert season is still in the planning stages, but I can assure you that Mr. Scott, our conductor, is putting together another series of theme-based concerts that you won't want to miss. See our upcoming preliminary concert schedule on page 5. Oh, one more thing! We now have a Facebook page! Visit us at <https://www.facebook.com/communitybandbrevard> and keep up to date on current concert news and happenings.

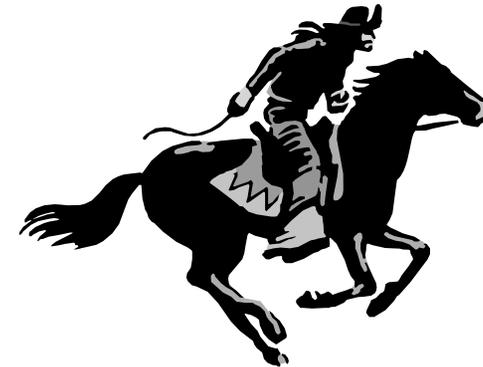
As always, thank you for your continued patronage. May you have a safe journey back to the ranch house, cabin, ski lodge, tent, or whatever you call home, and think about the musical visions of The Great American West presented today. Have a wonderful summer. We'll see you at our next concert!

Mike Freeman
Chairman, The Community Band of Brevard

Acknowledgments

Our thanks to:

- Lindsey Freeman for designing our concert flyers.
- Terri Poppell for concert program production.
- Joyce Wilden for concert publicity.
- Tom Saam for his talents as distinguished photographer for the Band.
- Personalized Computing & Mailing Services, Inc. (PCMS) of Palm Bay for donating time and services to mail our publicity flyers.
- Edgewood Jr./Sr. High School and Ms. Jessica Russell for their continued support and for allowing us to use their band room and equipment.
- Merritt Island High School auditorium staff for their expert lighting and logistical experience.
- Many individual band members who are volunteering their time and talents to the continuing successful operation of the Band.



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Concert Calendar *

*All dates, times, and venues subject to change. Be sure you are on our e-mail or mailing list for concert updates, or visit www.CommunityBandOfBrevard.org.

The Community Band of Brevard

Sunday, September 9, 2012 at 3:00 PM
Merritt Island High School Auditorium – FREE concert

Sunday, December 2, 2012 at 3:00 PM
Merritt Island High School Auditorium – FREE concert

Christmas on the Green
Sunday, December 9, 2012 (tentative date)
LaCita Country Club, Titusville– FREE concert

Sunday, March 10, 2013 at 3:00 PM
Merritt Island High School Auditorium – FREE concert

Sunday, June 2, 2013 at 3:00 PM
Merritt Island High School Auditorium – FREE concert

The Space Coast Swing Ensemble

Sunday, December 16, 2012 at 7:30 PM North Brevard Senior Center

The Space Coast Swing Ensemble performs music of the Big Bands of the 1930s to the 1950s. Now in its 3rd year, the Ensemble gives performances at dances, theater shows, concerts, and special occasions, and is blessed with many professional musicians from Brevard, Orange, Volusia, and Seminole counties.

**The Space Coast Swing Ensemble is available for hire for church, special, or community events. Call Marion Scott at 321-268-5312 for more information.



2011-2012 Season—Patrons of Note

We'd like to recognize the following patrons who have made significant donations to the Band during our current concert season. This list includes only the names of patrons we are fully aware of, and does not include the many, many generous, yet anonymous, patrons without whom we could not continue to exist. To all of you, we wish to express our gratitude. Please note that we accrue the names of all patrons we are aware of throughout the current concert season. When a patron's contributions reach one of the levels shown below, we list the patron in our programs.

Conductor's Circle (\$1,000+)

Don Hendrick and Dione Negroni-Hendrick
Allen L Reshel

Platinum Baton (\$500-\$999)

Gold Baton (\$250-\$499)

Gregory Lt Col Ret, and Joyce Clark
Marjorie Cmejla
Tom and Donna MacDonald
Bradley and Marjorie Varuska

Silver Baton (\$100-\$249)

Bronze Baton (\$50-\$99)

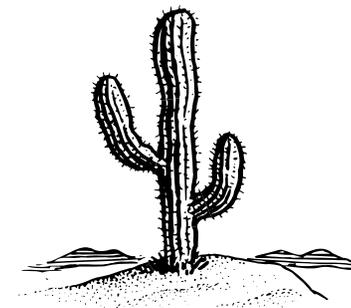
Mary Jo Bauer
William Blythe
Frances A. Bradford
Dabney Davis
James and Barbara Deal
Anthony and Dawn Eckhoff
George L. English
Ed and Jacqueline Harrison
Cal and Anita Hudson
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Steven and Kathleen Colman
Dr. Carol Cook-Koenig
Rena Mercadante
Gary and Connie Miller
Harley and Sheree Morgan
Norman Schenck and Yvonne Perez
Marjorie B. Smith
Karen York

!! SPECIAL THANKS !!

To **Allen Reshel** for his significant donation of \$1,850 to purchase our entire music wish list!

To **Cal and Anita Hudson** for purchasing the music for "*First Suite in E Flat*" by Gustav Holst !



CBOB's Wish List—Can You Help?

Our 2011-2012 Wish List gives you an idea of how your monetary, service, or second-hand donations can help sustain the Band. If you can help, or know of a person or company who could help with any of these items, even partially, please contact Mike Freeman at mike@CommunityBandOfBrevard.org or call (321) 725-9191, or send your tax deductible donation to:

The Community Band of Brevard
256 Humkey St NE
Palm Bay, FL 32907-1215

Miscellaneous and Recurring Cost Items:

Equipment Transport Trailer	\$3,500	Paper	\$500
Storage Unit	\$2,450	Liability Insurance	\$1,375
Copy Machine	\$3,300	Sponsor a Concert	\$1,900
Copy Machine Maintenance	\$1,400	Sponsor a Guest Artist	\$100

Musical Equipment:

Marimba	\$10,980	Piccolo Snare Drum	\$380
Tom-toms	\$1,300	Snare Drum	\$370
King Kong Road Case	\$1,295	Temple Blocks	\$342
Music Stands (30 @ \$35.99 ea)	\$1,079	Conga Drums	\$270
20" Heavy German Cymbals	\$629	Stand for Bongos	\$60
18" Light Viennese Cymbals	\$609		

Space Coast Swing Ensemble Wish List:

New Fronts for Saxophone section (approx. 5 needed)	\$250 total
Music stand lights (approx. 17 needed)	\$395 total



Donating to The Community Band of Brevard

The Community Band of Brevard has been granted 501(c)(3) status by the IRS. As such, contributions to the Band are deductible under section 170 of the Internal Revenue Code. The Band is also qualified to receive tax deductible bequests, devises, transfers, or gifts under section 2055, 2106, or 2522 of the Code. This is great news for the Band, as all of our operating revenue comes from you, our patrons, and many of you have been eager to contribute larger gifts for tax purposes. Note that you may now do so simply by claiming your gift to The Community Band of Brevard.

Our Conductor

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 is retired as Director of Bands at Brevard Community College, Cocoa Campus.

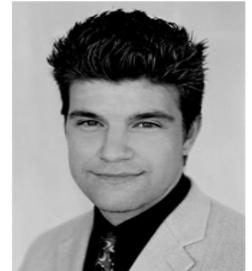


Mr. Scott earned his Bachelor of Science degree in Music Education from the University of Georgia, and Master of Music in Performance from the University of South Florida. His professional affiliations include Phi Beta Mu, Phi Mu Alpha, ASBDA (for which he served as State Chairman), MENC, NAJE, CBDNA, and FMEA. 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 and 1998. In 1985 he established the Brevard Community Band (now The Community Band of Brevard).

Associate Conductor

Award-winning composer/conductor **Aaron Collins** is a 29-year-old Brevard County resident. He has established himself as one of the most gifted composers, conductors, and musicians of his generation. He is conductor of the Space Coast Symphony Orchestra, Space Coast Oratorio Society, The Pegasus and Colbourn Brass Ensemble, Melbourne Community Orchestra, and Space Coast Brass Ensemble.



Musicians

Flute/Piccolo

Kathleen Colman †
 Michael Freeman *
 Paige Klaus
 Shelby Leicht
 Barton Lipofsky *
 Donna MacDonald *
 Amy Pointet
 Alice Reshel

Oboe

Katie Bottomley
 Jane Francoeur †
 Michelle Pittman

Bassoon

Michael Lopez

B^bClarinet

Paul Burrucker
 James Deal
 Kyle Eckhoff
 Susan Eklund *
 Virginia McKinney
 Dana Poppell
 Terri Poppell †
 Jamie Szafran
 (Concertmaster)
 Marissa Wiggins
 Frances Youmans *

Bass Clarinet

Gay Christie *

French Horn

Charlotte Barton †
 Teno Ware

Alto Saxophone

R. Marvin Mims
 Matt Poppell
 Sara Smith
 Jeff Vickers †

Tenor Saxophone

David Hutson

Baritone Saxophone

Corinne Hudson
 Tom MacDonald

Trumpet/Cornet

David Burnett
 Bob Comer
 Nancy Goodier
 René Hulsker †
 Sebron Kay
 Dick Lenington
 John Pergola
 Wilbur Smith
 Brad Swezey
 David Wilson *

Trombone

Justin Dansbury
 Drew Orvieto
 David Scarborough
 Ronald Youmans *
 Merle Zimmerman

Euphonium

David Arnold
 Maria Dominicus
 Gerald Leach †

Tuba

Edgar Browning
 Thomas Hudson

Percussion

Suzanne Clark
 Russell Jones *
 Harley Morgan

String Bass

Marvin Gardner, Jr.

Piano

Pauline Lewis



*Charter Member—participated in the Band's premiere performance on 11/21/1985.
 †Section Leader.

An Invitation

Membership in The Community Band of Brevard is available to anyone who currently plays, or once played, a band instrument. We do not audition new members. You are invited to join us for rehearsals on Wednesdays at 7 P.M. in the band room at Edgewood Jr./Sr. High on Merritt Island. Call 321-725-9191 or 321-268-5312 or email mike@CommunityBandOfBrevard.org for more information.

Program

Aspen Jubilee..... Ron Nelson

Western Folk Suite..... William H. Hill

- I. Chisholm Trail
- II. Streets of Laredo
- III. Buffalo Gals

"On the Trail" from *Grand Canyon Suite* Ferde Grofé/Arr. Erik Leidzen

Rushmore: A Symphonic Prologue for Winds Alfred Reed

Sonoran Desert Holiday Ron Nelson

Intermission (15 minutes)

Tulsa: A Symphonic Portrait in Oil Don Gillis

Sons of the Pioneers..... Arr. Gene Egge

- I. Cool Water
- II. Tumble Weeds
- III. Buffalo Gals

Guest Vocalists: Jim Boyles, Marion Brady, Arlan Ropp, Bob Yost

Riders in the Sky Arr. Gene Egge

Guest Vocalist: Jim Boyles

Happy Trails Dale Evans/Arr. Gene Egge

Guest Vocalists: Jim Boyles, Marion Brady, Arlan Ropp, Bob Yost

Trail of Tears James Barnes

Hoe Down from "Rodeo" Aaron Copland

Cowboy Rhapsody Morton Gould/Arr. David Bennett



Program Notes – Great American West

Aspen Jubilee (Ron Nelson)

Ron Nelson has described *Aspen Jubilee* as a “flashy, high-energy overture.” Commissioned in 1984 by The Manatee High School Band in Bradenton, Florida, *Aspen Jubilee* is in a threepart form (slow-fast-slow). Nelson credits several influences to conceiving this work. He states, “I was thinking of the stupendous beauty of the Rockies in general, of blinding sunlight of snow-covered peaks; of the frontier spirit of old Aspen with its brash, funny dynamism, its corny ragtag Fourth of July parades and firework displays. I was also thinking about indescribably beautiful nights under star-filled skies (the middle section is titled *Nightson*).” Ron Nelson began composing at age six, and studied at the Eastman School of Music. Under a Fulbright Grant he spent 1954 and 1955 in Paris. In 1956, he became a music professor at Brown University and later the chairman of the music department. He has composed many works for band, orchestra, chorus, films, and television which have brought to him many awards from various universities and national cultural organizations .

Western Folk Suite (William H. Hill)

Chilsholm Trail was a cattle route nearly 800 miles long and several hundred yards wide. It extended from a point near Austin, Texas, to Abilene, Kansas. It came into use shortly after the Civil War. The cattle were driven by many converging routes to the Trail’s southern terminus and thence northward to a railroad construction in Kansas. U.S. Route 81 is parallel to and somewhat west of the northern part of the Trail.

Streets of Laredo. Laredo was founded in 1755 by Spanish settlers and was occupied by Texans in 1846 and by United States troops in 1847. Nuevo Laredo, Mexico, which is connected by an international bridge, is directly south across the river. During the days of the “Old West,” Laredo was populated by many gunfighters from both sides of the border. It is from this folk lore that the setting of *Streets of Laredo* was derived.

Buffalo Gals. In the early 19th century the British Country Dances and European folk dances found a place in America. All over the United States people learned these dances where two lines were formed and danced opposite each other. The more religious communities did not allow dancing. As a substitute, games became the social diversion. The games were group movements made to songs known as Play-Party songs. After a time, rhythmic popular songs like *Buffalo Gals* and *Old Dan Tucker* were borrowed for this purpose. The songs were catchy and provided an easy verse form to which new lines could be made up.

“On the Trail” from *Grand Canyon Suite* (Ferde Grofé)

The *Grand Canyon Suite* is composed of five movements. “On the Trail” is by far the best known. It depicts a trip to the bottom of the canyon by donkey. Beginning with a great hee-haw from the band, the solo sax takes the braying theme and works it into a lurching melody depicting a donkey ride. This theme soon becomes the accompaniment for the main musical idea, a lovely melody first heard in the horns, then as a trombone solo. A music box at the hostel at the bottom of the trail is heard (from the celeste). The donkey knows there’s food

Program Notes – Great American West (cont.)

ahead, and gallops to the end. The piece ends with a final outburst from the donkey.

Rushmore: A Symphonic Prologue for Winds (Alfred Reed)

This piece was commissioned by Paul and Lois Hedge, co-directors of the Rushmore Summer Music Camp in South Dakota, on the occasion of the camp’s 10th anniversary year, in 1980. It was first performed by the Rushmore Music Camp Symphonic Band under the direction of Kenneth Bloomquist on August 16th, 1980, in the amphitheater at Mount Rushmore. A brooding, mystic opening, representing, perhaps, the four great faces carved in stone gazing over the plains of America, introduces a broad melodic line that is meant to symbolize the inner strength and calm majesty represented by these four great Americans as guardians of our tradition and faith in the freedom of man. As this theme is developed, rising ever higher in the band’s registers, echoes of the opening fanfares enter, leading to a combination of this theme together with “America, the Beautiful,” and bringing the work to a close in all the majesty and colors of which the modern concert band or wind ensemble is capable.

Sonoran Desert Holiday (Ron Nelson)

This piece is a quasi-programmatic piece, the final in a series of eight overtures which began in 1953 with *Savannah River Holiday*. Although no specific program is intended, there are gestures and allusions to night, to sunrise, to Native American and Hispanic influences, to wide open southwestern expanses, and to the remarkable variety of holiday experiences available in this diverse and beautiful part of our country. The form of the overture is ABA with an atmosphere introduction and a short code. The first performance of *Sonoran Desert Holiday* was given on March 15, 1994 at Highland High School, Highland, Indiana, by The Air Force Band of Flight, Lieutenant Colonel Richard A. Shelton, Commander and Conductor.

Tulsa: A Symphonic Portrait in Oil (Don Gillis)

The First National Bank of Tulsa, Oklahoma commissioned this music to be played at the dedication of their new bank building at the ceremony on July 29, 1950. It is dedicated to the bank and to conductor H. Arthur Brown of the Tulsa Philharmonic. Mr. Brown recorded this work with the Vienna Philharmonic and almost started World War III as a result. There is a section of Tulsa calling for gunshots. Mr. Brown had gone to the provost-general’s office in Vienna to get permission to fire blank cartridges during the recording session. Vienna at that time was still an occupied territory and the Brahms Hall was right across the street from the Russian command. When the musicians arrived on the morning of the recording session, they noticed a number of tanks and mobile artillery armored cars lined up—all with their guns pointing at the hall. In a panic, lest the noise of the blank cartridges lead the Russians to think that they were under attack, the poor musicians begged the conductor not to fire the guns. He complied. The story is true enough; however, it is believed that the Russians would not have really bombarded the building just because a 32-caliber blank pistol signaled the opening of the land rush. The work had little or no success until it was transcribed for band by Maurice Ford, then assistant leader of the

Program Notes – Great American West (cont.)

U.S. Navy Band. The work is divided into four sections: (a) the land before the people, (b) the Sooners, (c) the oil fields, and (d) celebration dance and shirt-tail parade.

Sons of the Pioneers (Arr. Gene Egge)

The Sons of the Pioneers were the foremost vocal and instrumental group in western music, and the definitive group specializing in cowboy songs, setting the standard for every group that has come since. They were also one of the longest-surviving country music vocal groups in existence, going into their seventh decade. More important than their longevity, however, the greatest achievement of the Sons of the Pioneers lay with the sheer quality of their work. Their superb harmonies and brilliant arrangements delighted three generations of listeners and inspired numerous performers.

Cool Water is a song written in 1936 by Bob Nolan. It is about a man and his mule, Dan, and a mirage in the desert. The best-selling recorded version was done by Vaughn Monroe and The Sons of the Pioneers in 1948. Most of Bob Nolan's songs were not derived from European folk music as were a large number of traditional "Cowboy" songs. They were not "Country" songs either. Bob Nolan's songs were entirely original, often set to unusual and difficult melodies. An admirer once told Bob that he painted the West – and his brush was music.

Tumble Weeds. "Tumbling Tumbleweeds" is another song composed by Bob Nolan. Although one of the most famous songs associated with cowboys, the song was composed by Nolan in the 1930s while working as a caddy and living in Los Angeles. Originally titled "Tumbling Tumble Leaves," the song was reworked into the title "Tumbling Tumbleweeds" and into fame with the Gene Autry film of the same name. The Sons of the Pioneers' recording of the song was selected by the Library of Congress as a 2010 addition to the National Recording Registry, which selects recordings annually that are "culturally, historically, or aesthetically significant."

(Ghost) Riders in the Sky (Arr. Gene Egge)

This piece is a country and cowboy-style song. It was written on June 5, 1948 by Stan Jones. The song tells a folk tale of a cowboy who has a vision of red-eyed, steel-hooved cattle thundering across the sky, being chased by the spirits of damned cowboys. One warns him that if he does not change his ways, he will be doomed to join them, forever "trying to catch the Devil's herd across these endless skies." Jones said that he had been told the story when he was 12 years old by an old cowboy friend. The story resembles the northern European mythic Wild Hunt. More than 50 performers have recorded versions of this song. A particularly popular early version was recorded by the Sons of the Pioneers. The song was also the inspiration for the Marvel Comics Western character "Ghost Rider," later renamed Phantom Rider. The chorus lines of this song are and have been since the 1960s a terrace song of the Aston Villa Football Club of England. The words have been modified to include the line "Holte Enders in the Sky," a reference to the occupants of the vast stand behind the goal at the southern end of the Villa Park stadium.

Program Notes – Great American West (cont.)

Happy Trails (Dale Evans/Arr. Gene Egge)

"*Happy Trails*" by Dale Evans Rogers, was the theme song for the 1940s and 1950s radio program and the 1950s television show starring Roy Rogers and Dale Evans Rogers, always sung over the end credits of the program. "*Happy Trails*" was released in 1952 as a 78 RPM and 45 RPM by Rogers and Evans with the Whippoorwills and Orchestra on RCA Victor Records. In 1951, Foy Willing wrote a song titled "*Happy Trails*" for the Republic Pictures movie, *Spoilers of the Plains*, starring Roy Rogers with Foy Willing and the Riders of the Purple Sage. Subsequently, the first three notes were used by Dale Evans in writing her version of "*Happy Trails*." Dale's is the version that is popularly played and sung today, albeit without giving credit to Foy Willing. For most Broadway shows and national tours, when a company member has his or her last performance, the entire company sings "*Happy Trails*" for the departing person to wish them luck.

Trail of Tears (James Barnes)

Composed in the summer of 1989, *Trail of Tears* is a tone poem for wind band that describes the 150th anniversary of one of the most cruel, unjust, and embarrassing official actions in the history of the United States Government. In 1838-39, federal troops rounded up many members of the "Five Civilized Indian Tribes" who were living in the Southeastern U.S.: the Cherokees, Choctaws, Creeks, Chickasaws, and the Seminoles. Despite a landmark decision rendered by the legendary Supreme Court Justice John Marshall stating that the members of these tribes could not be moved off their sovereign lands because of a prior treaty granting them this territory, troops were ordered to move all of these Native Americans by forced march in the dead of winter over 1500 arduous miles to what was then known as "Indian Territory," now the eastern portion of the state of Oklahoma.

On this tragic journey more than 4,000 Native Americans perished from starvation, exhaustion and exposure to the elements. It is an event that will be forever ingrained in the memory of our Native Americans; a tragic sequence of events inflamed by political pressure, the greed of the white settlers for more land, an irrational fear of Indians, and downright racial bigotry.

The dramatic last scene depicts the agony of the march itself and includes the recitation of a mournful poem in the Cherokee language by members of the ensemble:

Dedeeshkawnk juniyohoosa,	(Let us mourn those who have died,
Dedeeshkawnk ahyoheest,	Let us mourn those who are dying,
Dedeeshkawnk daynahnohtee.	Let us mourn those who must endure.)

Hoe Down from "Rodeo" (Aaron Copland)

The Ballet Russe de Monte Carlo commissioned the choreographer Agnes de Mille and the composer Aaron Copland to collaborate on the creation of a western ballet for its 1942-43 season. Originally sub-titled *The Courting at Burnt Ranch*, *Rodeo* was first produced at the Metropolitan Opera House on October 16, 1942.

Program Notes – Great American West (cont.)

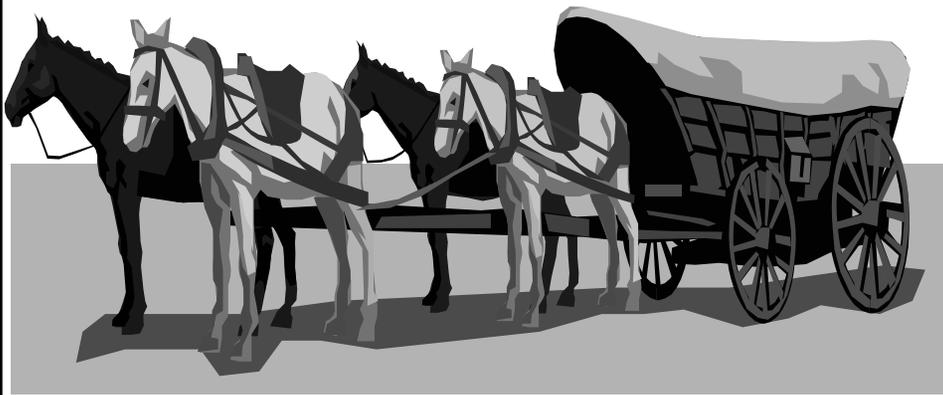
The ballet's scenario takes place at Burnt Ranch, where a Cowgirl finds herself competing with visiting city girls for the attention of the local cowboys, especially the Head Wrangler. *Hoe Down* begins with dynamism and verve, signaling the Cowgirl's rebirth: she has suddenly put aside her cowpoke duds and reappeared as the prettiest girl in the room. Copland borrows two square dance tunes - "Bonyparte" and "McLeod's Reel" - to aid in this romp, a fanciful and uplifting take on the American square dance. We have a typical, stand-up-and-cheer Hollywood Western ending, too, as the girl gets the right guy for her, not the aloof and snooty Head Wrangler at all, but Another Cowboy who has shown her respect, kindness, and honor.

"Hoe Down" from *Rodeo* is a dance within a dance. Here, Copland quite literally quotes dance tunes from the 19th century Anglo-American square dance tradition. After a rhythmic introduction that evokes the open-fifth tuning of fiddles, "Bonaparte's Retreat," "McLeod's Reel," and other tunes follow in close succession -- always in a strict tempo and regular meter. "Hoe Down" exists in many versions, including one made famous by a television commercial for beef.

Cowboy Rhapsody (Morton Gould)

One of Morton Gould's greatest talents was his ability to place popular standards into a symphonic context. His *Cowboy Rhapsody* transferred melodies such as "Home on the Range" and "Bury Me Not on the Lone Prairie" into the symphonic realm.

Program Notes by Terri Poppell. Copyright 2012



Check Out These Cultural Links!

Brevard County is very fortunate to have many high-quality cultural organizations. Below is a list of some of these organizations with links to their Internet Web sites.

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.bsyoy.us/
Central Florida Winds	http://www.cfwind.org/
Indialantic Chamber Singers	http://www.indialanticchambersingers.org/
Melbourne Chamber Music Society	http://www.melbournechambermusicsociety.com/
Melbourne Community Orchestra	http://www.facebook.com/pages/Melbourne-Community-Orchestra/98079457633
Melbourne Municipal Band	http://www.melbournemunicipalband.org/
Space Coast Flute Choir	http://scfo.org/
Space Coast Pops	http://www.spacecoastpops.com/
Space Coast Symphony Orchestra	http://www.spacecoastsymphony.org

