

A Salute to **America's Citizens**

Their Lives and Pastimes

September 9th, 2012 at 3 pm
Merritt Island High School Auditorium

Featuring:

Jean Black, vocalist

James A. Boyles, narrator



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 Our concerts include many diverse musical genres, composers, and often previously unpublished works for band.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

| | |
|---|-------------------|
| Conductor | Marion Scott |
| Chairman | Mike Freeman |
| Vice Chairman | TBD |
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| Business Manager (Acting) | Donna MacDonald |
| Publicity/Advertising Coordinator (Interim) | Brad Swezey |
| Librarian | Paige Klaus |
| Secretary | Terri Poppell |

Chairman's Message

Welcome to the first concert of our 2012-2013 season! I sincerely hope that everyone had a pleasant summer. For our part, the Band has been rehearsing for all but a week or so since our last concert.

Today's theme, *A Salute America's Citizens: Their Lives and Pastimes*, is meant to celebrate both individuals and how we as citizens live our lives.

I encourage you to read through the Program Notes for each musical selection elsewhere in this program, as you will no doubt find interesting commentary about the composer and the work itself. I guarantee that you will enjoy the music just a little bit more!

I wish to recognize our soloist, Jean Black, who in just a few short rehearsals has shown her remarkable talent to our membership. The selection, *Knoxville Summer of 1915*, is an extremely challenging piece, yet Ms. Black handles it with ease.

You may recall that at our last concert, we had a challenge from Dee and Don Hendrick to match all donations applied to our Wish List. Well, I am very pleased to report that we had great success! In fact, you will notice that our Wish List is practically missing! The Band is currently in the process of acquiring many of the items, some of which you may see on stage at a future concert, others that help us behind the scenes.

Looking ahead, we are preparing for our annual Winter Concert, and considering themes for our Spring and Summer concerts. If you have any concert themes that you might wish to recommend, get in touch with the band or e-mail me at mike@CommunityBandOfBrevard.org. Oh, a reminder: 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.

Don't forget to mark your calendars with our future concert dates. Thank you for your continued patronage. Enjoy the concert, and have a safe journey home. We'll see you again soon!

Mike Freeman
Chairman, The Community Band of Brevard



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, 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 17, 2013 at 3:00 PM
Merritt Island High School Auditorium – FREE concert

Sunday, June 9, 2013 at 3:00 PM
Merritt Island High School Auditorium – FREE concert

The Space Coast Swing Ensemble

Sunday, December 15, 2012 at 2:00 PM Cocoa Village Playhouse

Sunday, December 15, 2012 at 7:30 PM North Brevard Senior Center

Sunday, May 18, 2013 at 2:00 PM Cocoa Village Playhouse

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.



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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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.

2011-2012 Season—Patrons of Note

Special thanks to all of our audience members who made monetary donations to the Band this past season—without you, we would not be able to put on today's concert performance.

We'd like to recognize the following patrons who made significant donations to the Band during the 2011-12 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 Negrone-Hendrick
Allen L. Reshel

Platinum Baton (\$500-\$999)

Gregory Lt Col Ret., & Joyce Clark

Gold Baton (\$250-\$499)

Marjorie Cmejla
Anthony and Dawn Eckhoff
Tom and Donna MacDonald
Bradley and Marjorie Varuska

Silver Baton (\$100-\$249)

Mary Jo Bauer
William Blythe
Glen Bottomley
Frances A. Bradford
Donald M. Bryan
Dabney Davis
James and Barbara Deal
George L. English
Ed and Jacqueline Harrison
Cal and Anita Hudson
Claire Ingino
Richard and Patricia Koralewicz
Gary and Connie Miller
Capt. and Mrs. William Riedel
Norman Schenck and Yvonne Perez

Bronze Baton (\$50-\$99)

Steven and Kathleen Colman
Dr. Carol Cook-Koenig
Rena Mercadante
Harley and Sheree Morgan
Marjorie B. Smith
Karen York



CBOB's Wish List—Can You Help?

Our 2012-2013 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 | Copy Machine Maintenance | \$1,400 |
| Storage Unit | \$2,450 | Liability Insurance | \$1,375 |
| Copy Machine | \$3,300 | Paper | \$500 |
| Sponsor a Concert | \$1,900 | Sponsor a Guest Artist | \$100 |

Musical Equipment:

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

Space Coast Swing Ensemble Wish List:

Music stand lights (approx. 17 needed) \$395 total

!! THANKS !!

- To **Allen Reshel** for his significant donation to purchase our entire music wish list!
- To **Tom and Donna MacDonald** for purchasing new Fronts for the Saxophone section of our Space Coast Swing Ensemble !
- To **Lt. Col. Gregory Clark (Ret.) and Joyce Clark** for purchasing Conga Drums for our percussion section!
- To **ALL our audience patrons** who donated to our June concert Wish List challenge

!! EXTRA SPECIAL THANKS !!

To **Don Hendrick and Dee Negroni-Hendrick** for their donation to match all of the Wish List donations from our June concert

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).



Guest Vocalist

Ms. Jean Black, a native of Brevard County, began studying music at a young age. She grew up singing with her family for various functions at church and in the community. She graduated from Titusville High School and then attended The Florida State University where she attained a Bachelor of Fine Arts in Film with a minor in music from the School of Motion Picture, Television, and Recording Arts. Jean returned to Brevard County and is more widely known for her skill as a pianist. She plays for the Brevard Chorale at Brevard Community College as well as many of the local area schools for concerts, Music Performance Assessment festivals, and Solo and Ensemble Festivals. She works with the Titusville Playhouse, the Cocoa Village Playhouse, the Henegar Center, the Space Coast Symphony Orchestra, the Space Coast Pops, and is a featured vocal soloist with the local jazz ensemble "Swing Low."



Our Narrator

Mr. James A. Boyles is a graduate of The Florida State University (1971) with a Bachelor of Music in Voice and Converse College (1973) with a Master of Music in Vocal Performance. After college he taught choral music in Brevard County and directed local church choirs. From the 1980s until the mid 1990s James took a hiatus from choral directing to pursue a family jewelry business, which he still operates as the sole proprietor today. In addition to his business, however, Mr. Boyles once again directs the Indian River City United Methodist Church choir. In 2008, he assumed the directorship of the Brevard Chorale at Brevard Community College. As a singer, James has performed locally as a soloist with the Brevard Chorale, the Brevard Community Chorus, the Brevard Oratorio Society, the Community Band of Brevard, and the Space Coast Symphony Orchestra.



Musicians

Flute/Piccolo

Jodi Boeddeker
Kathleen Colman †
Michael Freeman *
Paige Klaus
Shelby Leicht
Barton Lipofsky *
Donna MacDonald *
Aymone Pointet
Alice Reshel
Margie Varuska

Oboe

Jane Francoeur †
Michelle Pittman

B^bClarinet

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

Bass Clarinet

Gay Christie *

French Horn

David Arnold
Lisa DeVries
Teno Ware

Alto Saxophone

Stephen Kraus
Marvin Mims
Matt Poppell
Sara Smith
Jeff Vickers †

Tenor Saxophone

David Douglass
Amanda Howell
Dave Jennings
Tom MacDonald

Baritone Saxophone

Corinne Hudson

Trumpet/Cornet

Brenda Collier
Bob Comer
Nancy Goodier
René Hulsker †
Tracy Patt
John Pergola
Wilbur Smith
Brad Swezey
Jacob White
David Wilson *

Trombone

Joel Greenblatt
Drew Orviato
David Scarborough
Ronald Youmans *

Baritone/Euphonium

Bud Hilton
Thomas Hudson
Gerald Leach †
Scott Zinn

Tuba

Edgar Browning
Laura Kent
Ed Moran

Percussion

Dave Jennings II
Russell Jones *
Paula Taylor †
Caleb Wiggins

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

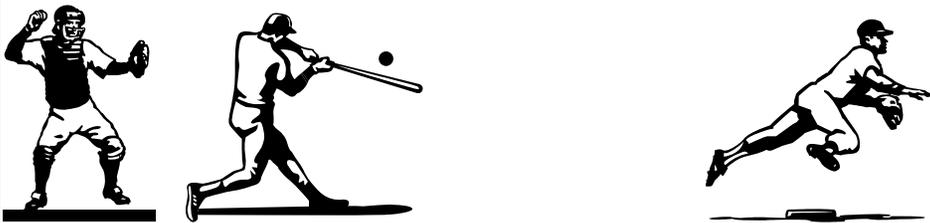
Membership in The Community Band of Brevard is available to anyone who currently plays, or once played, a band instrument. We do not audition new members. You are invited to join us for rehearsals on Wednesdays at 7 P.M. in the band room at Edgewood Jr./Sr. High on Merritt Island. Call 321-725-9191 or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

Program

- Fanfare for the Common Man..... Aaron Copland
- The Star Spangled Banner (The Sandi Patty Version) Francis Scott Key
Guest Vocalist: Jean Black
- American Overture for Band Joseph Willcox Jenkins
- Shenandoah..... Frank Ticheli
- Pastime: A Salute to Baseball..... Jack Stamp
- Knoxville: Summer of 1915 Samuel Barber/James Agee
Guest Vocalist: Jean Black
- Stars and Bars Centennial Robert Jager

Intermission (15 minutes)

- Variations on "America" Charles Ives/Trans. William E. Rhoads
- Lincoln Portrait Aaron Copland/Trans. Walter Beeler
Narrator: James A. Boyles
- American Salute Morton Gould
- Yankee Doodle (Setting for Band)..... Morton Gould
- A Day at the Circus James Curnow
Ringmaster/Narrator: James A. Boyles
- | | |
|----------------------------|-------------------------|
| 1. Fanfare | 5. The Human Cannonball |
| 2. The Grand Entry | 6. Menagerie |
| 3. Acrobats and Aerialists | 7. Grand Finale |
| 4. The Clowns | |
- America the Beautiful..... Samuel Augustus Ward/Arr. Carmen Dragon



Program Notes — America's Citizens

Fanfare for the Common Man (Aaron Copland)

In 1942, conductor Eugene Goossens of the Cincinnati Symphony approached Aaron Copland with a request to write a fanfare. As a conductor during World War I, Goossens had asked British composers to write fanfares with which the orchestra would open each concert. To repeat this gesture, he engaged 18 composers to write fanfares for the 1942-43 season. Of them, only Copland's has stood the test of time. Goossens suggested to the composers that the works be titled after various allies and fighting organizations. When Copland finally chose the common man as his dedicatee, Goossens declared the work's title "as original as its music," and chose what he thought was a suitable special occasion for its premiere: March 12, 1943, near the time to file income tax. Copland is said to have replied, "I [am] all for honoring the common man at income tax time."

—From *Program Notes of the Redwood Symphony*, by Barbara Heninger

The Star Spangled Banner [Sandi Patty version] (Francis Scott Key)

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. 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, Sandi has become one of the nation's best-loved performers.

American Overture for Band (Joseph Willcox Jenkins)

American Overture for Band was written for the U. S. Army Field Band and dedicated to its conductor at the time, Chester E. Whiting. The work calls for near virtuoso playing by some sections, especially the French horns, and is a favorite of advanced high school and university bands. *American Overture for Band* was Jenkins' first band piece, yet it remains his most successful work.

Shenandoah (Frank Ticheli)

In 1999, Frank Ticheli developed one of America's most beloved folk songs into a gorgeous concert band setting. In the score he writes: "In my setting of *Shenandoah* I was inspired by the freedom and the beauty of the folk melody and by the natural images invoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy—its timelessness." The origin of *Shenandoah* is not known. Some believe it originated among the early American river men or Canadian voyageurs. Others believe it was a land song before it went to sea.

Pastime: A Salute to Baseball (Jack Stamp)

In 1998, shortly after receiving a commission to compose this work, Jack Stamp learned that Candlestick Park, home of the San Francisco Giants, was to be torn down after the 1999 baseball season. That brought back his childhood memories, so he decided to include in *Pastime* salutes and accolades to the 1962 Giants as well as to the terrific baseball season of 1998. Those salutes and accolades are aligned with germane measure numbers and are too numerous to describe here.

Program Notes – America's Citizens (cont.)

Some examples are: in measure 60, the flute and bells play the notes "B-A-B-E"; measures 63-69 contain the tune "*Meet Me in St. Louis*" to honor Mark McGwire; and measure 70 has a fanfare for McGwire's tremendous accomplishment. This work is loosely woven around motives from the song *Take Me Out to the Ball Game*. That 1908 song was written by Jack Norworth (words) and Albert von Tilzer (music)—20 years before von Tilzer saw his first baseball game.

Knoxville: Summer of 1915 (Samuel Barber/James Agee)

Knoxville: Summer of 1915 premiered April 9, 1948 in Boston's Symphony Hall with soprano Eleanor Steber and the Boston Symphony Orchestra. In 1947, as his aunt Louise and father Roy both faced their mortality, Samuel Barber was overwhelmed reading an autobiographical sketch by James Agee, "Knoxville: Summer of 1915," that was first published in *The Partisan Review* in 1938 and later included as a prologue to Agee's posthumously published autobiographical novel, *A Death in the Family* (1957). Barber wrote years later: "[t]he summer evening [Agee] describes in his native Southern town reminded me so much of similar evenings when I was a child at home" in West Chester, Pennsylvania. "Agee's poem moved me deeply." Barber completed a text in a few days based and planned a setting for high voice and orchestra. The following month, the American soprano Eleanor Steber commissioned Barber for a work, and he completed his *Knoxville* piece for soprano and full orchestra. Due to a prior commitment which kept him in Rome, Barber was unable to attend the premiere a year later, but the performance was well received. *Knoxville: Summer of 1915* flows in a leisurely manner, the soprano imparting the conversational flow of Agee's unaffected prose as the orchestra gives atmospheric support.

From James Agee's essay "Knoxville":

(We are talking now of summer evenings in Knoxville Tennessee in the time that I lived there so successfully disguised to myself as a child.)

...It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt: a loud auto: a quiet auto: people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard, and starched milk, the image upon them of lovers and horsemen, squaring with clowns in hueless amber.

A streetcar raising its iron moan; stopping; belling and starting, stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter; fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.

Low in the length of lawns, a frailing of fire who breathes...

Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.

Program Notes – America's Citizens (cont.)

The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there.... They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine,...with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

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Variations on "America" (Charles Ives)

Variations on "America" is a witty, irreverent piece for organ composed in 1891. According to Ives' biographers, Henry and Sidney Cowell, it was played by Ives in organ recitals in Danbury and in Brewster, New York, in the same year. His father would not let him play some of the pages at the Brewster concert because they had canons in two and three keys at once that proved unsuited to performance in church: they made the boys "laugh out and get noisy." This is the earliest surviving piece using polytonality. William Schumann wrote a remarkably effective orchestra transcription of this work in 1964 and it is this version upon which William Rhoads based his equally effective band transcription.

Lincoln Portrait (Aaron Copland)

Copland's *A Lincoln Portrait* has achieved the status of a legitimate American classic. The restraint and nobility of Copland's score and the inclusion of Abraham Lincoln's own words lends this piece a dignity and sincere, non-jingoistic spirit rare in other "patriotic" music of the World War II era. In 1942, conductor André Kostelanetz commissioned Copland, along with a number of other well-known composers, to provide a musical portrait of a famous American. Copland decided upon Lincoln. Copland's friend Virgil Thomson suggested bringing Lincoln into the music by writing the work for speaker and orchestra. Copland embraced such a plan, producing one of the more successful examples of a concert work that incorporates narration. Listeners may find much of the text unfamiliar, as his source material is from lesser-known passages in Lincoln's writings and speeches. Copland reserves the famous phrase from the Gettysburg Address, "government of the people, by the people, and for the people" for the work's climactic ending. *A Lincoln Portrait* is divided into three parts. The first is a portrayal of the mysterious sense of fatality that surrounds Lincoln's personality. The central section evokes the times in which Lincoln lived: sleigh bells recall horse-drawn carriages, while fragments of Stephen Foster's "*Camptown Races*"

Program Notes – America’s Citizens (cont.)

weave in and out of the texture. In the final section, the speaker assumes the voice of Lincoln himself, set against a quiet, unobtrusive orchestral backdrop. The work climaxes with a quotation from the Gettysburg Address.

American Salute (Morton Gould)

American Salute was written for a radio broadcast during World War II, and according to the *All Music Guide*, overnight. It is a fine example of both Gould’s sophisticated writing for the orchestra and his instinct for achieving broad appeal. The piece is based on the song “*When Johnny Comes Marching Home*,” originally written during the Civil War by Patrick Gilmore. This magnificent Civil War march originated as the Irish ballad *Johnny, We Hardly Knew Ye*, a denunciation of war. *American Salute* has become Gould’s most popular work; the composer attended a performance of the piece, given by the United States Military Academy Concert Band, on the last evening of his life.

Yankee Doodle (Setting for Band) (Morton Gould)

Yankee Doodle was the most famous popular song in the American colonies. A probable history of the song is as follows: Richard Shuckburg, a British army physician during the French and Indian War, was so amused at the sight of the ragged and disheveled colonial troops under British General Braddock that he decided to mock them. Around 1755 he improvised a set of nonsense lyrics to an English tune, “*Lucy Locket*,” and passed it off as the latest English army song. His nonsense song was *Yankee Doodle*. It grew so popular with the British troops in the colonies that for the next two decades they used it to taunt the colonists, sometimes by singing it loudly outside church during religious services. When the Revolutionary War broke out, the colonials adopted *Yankee Doodle* for their own purposes. It was played at the final surrender of General Cornwallis at Yorktown on October 19, 1781.

A Day at the Circus (James Curnow)

A Day at the Circus is written as a musical tour on which you will meet clowns who will make you laugh, breathtaking acrobats, lion tamers, aerialists, and even The Human Cannonball. This work is the final installment in the James Curnow trilogy, *A Day at the Zoo*, *A Day at the Museum*, and *A Day at the Circus*. James Curnow is one of the world’s most prolific writers for concert and brass bands.

America the Beautiful (Katharine L. Bates/ Samuel Augustus Ward)

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*. In 1913, her poem was set to the music of *Materna*, a song written by Samuel Augustus Ward in 1895. 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.

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.bsyo.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 |

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