



A EUROPEAN TOUR: GREAT COMPOSERS & TIMELESS PLACES

SUNDAY, JUNE 8, 2014
3:00 PM
MERRITT ISLAND HS
AUDITORIUM

*We dedicate this
concert to the
memory of
Merle Zimmerman*



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 Our concerts include many diverse musical genres, composers, and often previously unpublished works for band.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 David Scarborough at (321) 338-6210. Also visit our Web site at <http://www.CommunityBandOfBrevard.com> and our Facebook page, www.facebook.com/communitybandbrevard.

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.

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Chairman's Message

Good Afternoon and welcome to today's performance!

As the theme of today's concert suggests, the Band's program will feature pieces from several European countries. Please take a moment to read through the program notes on the last few pages of this program. The program notes will help you to connect the composer's music with the locations we will be visiting during our musical journey to France, Russia, Norway, Belgium, Finland, Ireland, Italy, and Germany. Where else can you take an 80-minute tour of Europe without leaving your seat? Sit back, relax, and enjoy selections that will have you standing before the "Great Gate of Kiev," walking through "The Louvre," marching alongside "Belgian Paratroopers" and Roman soldiers, strolling through the Irish countryside of County Derry, and experiencing music from the North Sea to the Mediterranean coast.

As always, thank you for your continued support. From all of us in The Community Band of Brevard, we thank you, our audience for your patronage and for attending today's concert. You can be very proud of the fine tradition of musical arts which you have helped establish and support.

We hope you enjoy today's concert, and we look forward to seeing you again at our first concert of the new season, "The Music of Family Favorites: Movies and Storybook Tales" on September 14, 2014 at 3:00 p.m.

David E. Scarborough
Chairman,
The Community Band of Brevard

*Our stops on
today's tour*



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 321-338-6210 or 321-268-5312 for more information.

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.com.

The Community Band of Brevard

"The Music of Family Favorites: Movies and Storybook Tales"

Sunday, September 14, 2014 at 3:00 PM

Merritt Island High School Auditorium – FREE concert

"A Winter Concert"

Sunday, December 7, 2014 at 3:00 PM

Merritt Island High School Auditorium – FREE concert

"Duty, Honor, Country: A Tribute to Our Armed Forces"

Sunday, March 15, 2015 at 3:00 PM

Merritt Island High School Auditorium – FREE concert

"Florida Composers: Music from Our Own Backyard"

Sunday, June 7, 2015 at 3:00 PM

Merritt Island High School Auditorium – FREE concert

The Space Coast Swing Ensemble

The Space Coast Swing Ensemble performs music of the Big Bands of the 1930s to the 1950s. Now in its 6th 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.

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.

🎵 2013-2014 Season—Patrons of Note 🎵

We'd like to recognize the following patrons who have made significant donations to the Band during the current concert season. This list includes only the names of patrons we are fully aware of, and does not include the 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.

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A Very Special Thank You

Thanks to the family of Merle Zimmerman for designating CBOB as their preferred recipient for bequests in Merle's memory. Generous family and friends of Merle have bequeathed over \$900 in memorial donations to the Band. Their thoughtful gifts will help ensure that the music Merle loved so much continues on.

CBOB's Wish List—Can You Help?

Our 2013-2014 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 David Scarborough at (321) 338-6210, 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	Liability Insurance	\$1,375
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Acknowledgments

Our thanks to:

- Lindsey Freeman for designing our concert flyers.
- Terri Poppell for concert program production.
- Joyce Wilden for concert publicity.
- 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.

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).

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Guest Conductor

Mr. Ron Youmans is a native Floridian, born in Punta Gorda, FL, and graduated from Charlotte High School in 1966. From there he went to Manatee Junior College and Peabody College for Teachers in Nashville, Tennessee, where he received the Bachelor of Music Education Degree in 1972. He was a band director at the Middle School and High School levels in Brevard County for 26 years before retiring.



Ron is a life member of the Florida Bandmasters Association where he has served as District Chairman, Chairman of the All State Bands, All State Band Clinician, and as an active adjudicator. In addition to teaching privately, Ron works with local high school and middle school bands and is presently on staff at the Academy For The Performing Arts in Vero Beach. In addition to the Community Band Of Brevard, Ron also plays in the Festival Brass Quintet, the Brevard Brass Quartet, and CBOB's Space Coast Swing Ensemble.

In Memoriam

The Community Band of Brevard has been greatly saddened by the passing of **Merle Zimmerman**. Merle was a long-time member of the Band, and through his many years of service as a musician in our trombone section, Merle gave selflessly of his time and talents. In addition to trombone, Merle also played piano and organ.

Merle was a proud service member of the United States Navy during World War II. He moved his young family from Buffalo, NY, in the 1950s to take a job in the new space industry at Cape Kennedy, working on both unmanned and manned space programs. After earning a Bachelor's degree in Business in the 1970s, Merle and his wife, Norma, owned and operated the Dunkin' Donuts franchise in Cocoa Beach.

To those of us who had the pleasure to be in his presence, Merle will be missed, but not forgotten. The music will continue.



Musicians

Flute/Piccolo

Jodi Boeddeker
Caitlyn Button
Kathleen Colman †
Samantha Faris
Michael Freeman *
Paige Klaus
Shelby Leicht
Connie Miller
Gabrielle Sanchez

Oboe

Jane Francoeur †
Michelle Pittman
Marianne Rigolini
Caleb Wiggins

B♭ Clarinet

Stephanie Blazo
Kathlyn Condy
Susan Eklund *
Virginia McKinney
Jay Olguin
Edward Pallone
(Concertmaster)
Terri Poppell
Jamie Szafran
Frances Youmans * †

Bass Clarinet

Gay Christie *

Alto Saxophone

Dawson Coleman
Marvin Mims
Sara Smith
Jeff Vickers †

Tenor Saxophone

David Douglass
Dave Jennings
Herman Veith

Baritone Saxophone

Maxwell Phillips

French Horn

Allison Chillingworth
Paul Rigolini
Teno Ware †

Trumpet/Cornet

Cheree Coleman
Bob Comer
Elonah Hilliard
René Hulsker †
Sebron Kay
Jim Milucky
Tracy Patt
James Paul
John Pergola
Misty Romanus
Jacob White
David Wilson *

Trombone

Rafael Benet
Roberta Clark
Jacob Dawson
Jared Prunty
David Scarborough †
Ronald Youmans *

Baritone/Euphonium

David Arnold
Thomas Hudson
Gerald Leach †
Scott Zinn

Tuba

Edgar Browning †
Ed Moran

Percussion

Suzanne Clark
Russell Jones *
Shelby Leicht
Gabrielle Sanchez

Piano

Christine McKnight

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

Program

*** As a courtesy to fellow audience members,
kindly silence all cell phones. ***

Also Sprach Zarathustra Richard Strauss

Scenes from "The Louvre" Norman Dello Joio

- I. The Portals
- II. Children's Gallery
- III. The Kings of France
- IV. The Nativity Paintings
- V. Finale

"Valdres" Norwegian March Johannes Hanssen/Arr. Glenn C. Bainum
Guest Conductor: Ronald Youmans

Italian in Algiers Overture G. Rossini/Trans. L. Cailliet

Irish Tune from County Derry Percy Aldridge Grainger

Mannin Veen (Dear Isle of Man) Haydn Wood

Intermission (15 minutes)

Festive Overture Dmitri Shostakovich/Trans. Donald Hunsberger

Finlandia Jean Sibelius/Trans. Mark H. Hindsley

Mache Des Parachutistes Belges Pierre Leemans
Guest Conductor: Ronald Youmans

Pictures at an Exhibition Modeste Moussorgsky/Trans. Mark Hindsley
9. La Cabane Sur des Pattes de Poule (The Hut on Fowls' Legs)
10. La Grande Porte de Kiev (The Great Gate at Kiev)

Pines of the Appian Way Ottorino Respighi/Trans. Guy M. Duker

Program Notes — A European Tour

Also Sprach Zarathustra (Richard Strauss)

Also Sprach Zarathustra is based on Friedrich Nietzsche's philosophical treatise of the same name. In Nietzsche's work, Zarathustra withdraws from society to his mountain retreat where he attains great wisdom. He then returns to the world and shares his profound insights with society. Strauss' tone poem opens with a prelude portraying a dawn in which Zarathustra greets the sun, and which perhaps suggests the dawn of human consciousness. That brief prelude, which was made famous by its use in the movie *2001: A Space Odyssey*, opens our concert.

Scenes from "The Louvre" (Norman Dello Joio)

This band version of "The Louvre" is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. In September 1965, the composer received the Emmy Award for this score as the most outstanding music written for television in the season of 1964-1965. The five movements of this suite cover the period of "The Louvre's" development during the Renaissance. Here themes are used from composers of that time. Edward Downes, the noted critic, has written about this work that "a strong melodic vein, rhythmic vitality, an infectious brio and freshness of invention are among the earmarks of Dello Joio's style." The band work, commissioned by Baldwin-Wallace College for The Baldwin-Wallace Symphonic Band, was premiered March 13, 1966, conducted by the composer.

"Valdres" Norwegian March (Johannes Hanssen)

Valdres March is a charming and inspiring masterpiece in miniature. Hanssen completed the march in 1904. He played in the band that premiered the work in an Oslo outdoor concert. Only two people



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Program Notes — A European Tour (cont.)

applauded, and they were his best friends. Subsequently he sold the work to a publisher for the equivalent of about five dollars. Today the march is internationally popular. The title was taken from the Valdres region—about halfway between Oslo and Bergen and one of the most beautiful places on earth. The first three measures of the march contain the Valdres Battalion's signature fanfare, which is based on an ancient melody for the lur (a straight wooden trumpet). The second theme is an old tune for Hardanger-fiddle. In the Trio, Hanssen uses a drone bass—a characteristic trait of Norwegian music—beneath a simple tune based on the pentatonic scale.

Italian in Algiers Overture (G. Rossini)

Gioacchino Rossini (1792-1868) was one of the great composers of the Italian operatic school, even though most of his productive years were spent in Paris. Amazingly, he wrote more than 35 operas in less than 20 years. In his *An Italian In Algiers* opera, the Dey of Algiers, who is married, sets out to win the heart of a beautiful Italian girl that his captain of Corsairs found on an abandoned ship. He tries to get his wife to marry the Italian girl's fiancé, but his wife is more clever. She arranges for the girl and her fiancé to escape. It is a typical Rossini overture with an exciting conclusion.

Irish Tune from County Derry (Percy Aldridge Grainger)

The tune upon which Grainger based this work was collected by Miss J. Ross of New Town, Limavady, County Derry, Ireland, and published in The Petrie Collection of Ancient Music of Ireland in 1885. Grainger wrote *Irish Tune from County Derry* in 1909 and dedicated it to Edward Grieg. Of the many interesting characters in music history, Percy Aldridge Grainger is near the top of the list. He received only 3 months of public education because he refused to go to school after seeing some classmates torturing a helpless animal. His serious musical achievements were overshadowed by his personal idiosyncrasies. Many people thought he was insane. He had enormous physical energy, but was crippled by paranoia, hallucination, and self-doubt. He once canceled a recital because he considered the local townspeople too ugly. On ocean-liner trips, he liked to shovel coal in the boiler room. Instead of carrying a briefcase, he fastened papers, pens and other items to his body with pieces of string. In New York, he carted his manuscripts to publishers in a knapsack, spread sheets of the score on the floor and pointed out that "It is not very good." In his scores he used a nonsensical English vocabulary such as "louden lots" for "crescendo." Possessing prodigious intellect, he excelled in painting, drawing, reading, and speaking (more than 11) foreign languages. For 20 years, he kept a daily log of his weight, which never varied from 145 pounds. He became a U.S. citizen in 1919.

Program Notes – A European Tour (cont.)

Mannin Veen (Haydn Wood)

Mannin Veen—Dear Isle of Man (in Gaelic) was one of Wood's two works written originally for band. The tone poem is based on four Manx (of the Isle of Man) folk tunes. The first, "The Good Old Way," is an old and typical air written mostly in the Dorian mode. The second tune, which introduces the lively section of the work, is a reel, "The Manx Fiddler." The third tune, "Sweet Water in the Common," relates to the old practice of summoning a jury of 24 men, comprising three men from each parish in the district where the dispute took place, to decide questions connected with watercourses and boundaries. The fourth and last tune is an old hymn, "The Harvest of the Sea," sung by fishermen as a song of thanksgiving after their safe return from the fishing grounds.

— from "Program Notes for Band" by Norman E. Smith

Festive Overture (Dmitri Shostakovich)

Dmitri Shostakovich composed *Festive Overture* in 1954, in a period between *Symphony No. 10* and the *Violin Concerto*. Its American premier was given by Maurice Abravanel and the Utah Symphony Orchestra in 1955. In 1956, the New York Philharmonic under Dmitri Mitropoulos presented the overture in Carnegie Hall. The Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian Military band, i.e., a complete orchestra wind, brass, and percussion section plus a family of saxhorns. This transcription has been scored for the instrumentation of the American symphonic band by Donald Hunsberger.

— from *The Concord Band program notes*

Finlandia (Jean Sibelius)

Sibelius wrote the tone poem *Finlandia* in 1894. It was first performed in 1900. *Finlandia* is considered one of the most nationalistic music works in the symphonic repertoire. It has been said that the patriotic Finns became so aroused on hearing this music when it was new that public performances had to be prohibited. In *Finlandia* Sibelius has captured so



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Program Notes – A European Tour (cont.)

well the nobility and rugged beauty of the Finnish countryside and the power in the hearts and bodies of her people that it has often been assumed that the melodies used are folk tunes; not so, they are all original with Sibelius. Sullen, menacing brass chords introduce the music, followed by contradicting prayerful phrases, sad, yet soothing, persisting against growing agitation and vehemence. After a brilliant dynamic peak comes a hymn-like melody that suggests mourning for the fallen in battle, but this also, when reiterated, reveals a growing feeling of triumph, and in the conclusion mounts to a climax of great eloquence.

Marche Des Parachutistes Belges (Pierre Leemans)

As the original title, *Marche des Parachutistes Belges* (March of the Belgian Paratroopers), indicates, the listener expects to hear a march with a European flavor. The thin scoring and folk song idiom of the first strain soon confirm the European origin. At the trio the same tune reappears as a counter-melody to a smooth-flowing melody. Leemans wrote the march in 1945 after a dinner with a group of Belgian paratroopers. As their commander, Major Timmerman, drove him home later that night, the march melody came to mind and he finished the other parts after reaching his home. As Leemans explained, "Like all successful music, this tune is from my pen as water out of a fountain."

— from "Band Music Notes" by Norman Smith and Albert Stoutamire

Pictures at an Exhibition (Modeste Moussorgsky)

Written as a tribute to his close friend, the architect Victor Hartmann, Moussorgsky's suite for piano describes ten of the drawings which most impressed him from among the some 400 displayed in a memorial exhibition. The "pictures" are introduced and often interspersed with thematically recurring "promenades." Today, the Band will play for you the final two movements of this timeless composition:

La Cabane Sur des Pattes de Poule (The Hut on Fowls' Legs) — The drawing showed a clock in the shape of the legendary Russian witch, Baba Yaga. The music adds the witch's chase.

La Grande Porte de Kiev (The Great Gate at Kiev) — An architectural design for a gate in Kiev in ancient massive Russian style, surmounted by a helmet-shaped cupola.

Pines of the Appian Way (Ottorino Respighi)

Laboring under the shadows of Puccini, Rossini, and Verdi, many lesser Italian composers at the turn of the 20th century found that, to their countrymen, music meant only opera. Ottorino Respighi is credited with being the first Italian composer in that period to achieve both fame and popularity for purely orchestral works. His three most famous works, the

Program Notes – A European Tour (cont.)

tone poems *Fontane di Roma* (Fountains of Rome, 1917), *Pini di Roma* (Pines of Rome, 1924), and *Feste Romana* (Roman Festivals, 1929), exemplify the eclectic, pictorial style that won him such popularity.

Respighi began his music education at the Liceo in his native Bologna in 1899. In 1900 he accepted a position as principal violist with the Imperial Opera in St. Petersburg, Russia. There he studied orchestration with Rimsky-Korsakov, to whom Respighi always acknowledged a great debt. He achieved his first success in 1917 with the tone poem *Fountains of Rome*. After several years of contemplating scenes for a sequel to *Fountains*, Respighi began work on *Pines of Rome* in 1924. The piece combines his skills in colorful orchestration and evocative composition with his interest in older music. Although thematically straightforward, the work requires virtuoso playing from each section of the orchestra and features unusual rhythmic patterns. The score also calls for some unusual instruments, as well as a recording of a nightingale at the end of the third movement.

The first movement, *Pines of the Villa Borghese*, portrays children at play in the pine groves of Villa Borghese, dancing round in circles. Suddenly the scene changes to the shade of the pine trees fringing the entrance to a catacomb. Thus begins the second movement, *Pines Near a Catacomb*, with solemn chords in the low strings, over which the trombones sound a quiet theme reminiscent of Gregorian chant. The second movement dies away as a quiet piano cadenza opens the third movement, *The Pines of the Janiculum*. The pine trees of Janiculum stand distinctly outlined in the clear moonlight. A nightingale is singing. A clarinet plays a long, rubato solo over soft, sustained string chords. The movement keeps a fluid, forward momentum, with the overall effect being calm and reflective. The movement ends in quiet contemplation. But this mood is quickly broken by piano, low brass, and low strings sounding insistent, repeated eighth notes depicting misty dawn on the Appian Way. Solitary pine trees guard the landscape, and the muffled, ceaseless rhythm of unending footsteps is heard. Trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol. The army of the finale, *Pines of the Appian Way*, approaches somewhat ominously, with bass clarinet and low brass sounding fragmentary phrases of military fanfares. An extended English horn solo marks the dawn and the brass begins to call out. The movement builds to an inexorable climax and the listener cannot escape the image of some great body in glorious, triumphant motion. — from *The Redwood Symphony* program notes

Program Notes by Terri Poppell. Copyright 2014

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.

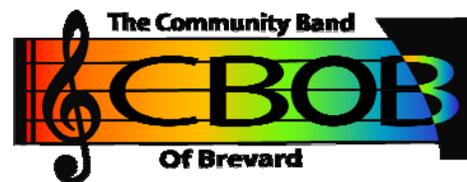
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Brevard Cultural Alliance	http://www.artsbrevard.org/
Brevard Symphony Orchestra	http://www.brevardsymphony.com/
Brevard Symphony Youth Orchestra	http://www.bsyo.us/
Central Florida Winds	http://www.cfwinds.org/
Indialantic Chamber Singers	http://www.indialanticchambersingers.org/
Melbourne Chamber Music Society	http://www.melbournechambermusicsociety.com/
Melbourne Community Orchestra	http://www.mcorchestra.com/
Melbourne Municipal Band	http://www.melbournemunicipalband.org/
New Horizons Band (Melbourne)	
rehearses Tuesdays 9am-11am	Email: island_lighthouse@yahoo.com
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