

The Community Band of Brevard presents

DUTY, HONOR, COUNTRY

A TRIBUTE TO OUR ARMED FORCES

Sunday, March 15, 2015
Merritt Island High School
Auditorium

Featuring
Richard Croom, narrator
Kevin Hauser, clarinet
Barbara Ziegler, vocalist

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 80, includes people of all ages representing many occupations.

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 Our concerts include many diverse musical genres, composers, and often previously unpublished works for band.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, send us a message to info@CommunityBandOfBrevard.com or contact David Scarborough at (321) 338-6210. Also visit our Web site at <http://www.CommunityBandOfBrevard.com>.

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 the Community Band of Brevard's musical tribute to honor America's veterans for their patriotism, love of country, and willingness to serve and sacrifice for the common good. In today's program we pay homage to those members of the US Army, Navy, Marine Corps, Air Force, and the Coast Guard, both past and present members, and those who have paid the ultimate sacrifice to guarantee the freedom we often take for granted. This afternoon you will hear music representative of the American Revolution, the Civil War, World War I, World War II, the Korean War, and the Vietnam War.

Even though one of the days we have set aside to honor veterans, Veterans Day, has come and gone and another one, Memorial Day, is approaching, how many of us know the difference between the two? Though many people believe that Veterans Day and Memorial Day are observed for the same reason, there is a subtle but important difference between the two holidays. While both honor military personnel, Veterans Day celebrates the soldiers who are still alive and have served in the Armed Forces at any time—during peace or war. Memorial Day pays tribute to the men and women who died serving our country in a war.

As Americans we all owe a debt to the military veterans who have made it possible for our way of life to endure and for us to enjoy our many freedoms. We should carry our respect of our veterans with us each day. We should show our gratitude in the manner that we live our lives and as Abraham Lincoln said: "Honor to the soldier and sailor everywhere, who bravely bears his country's cause. Honor, also, to the citizen who cares for his brother in the field and serves, as he best can, the same cause."

From all of us in the Community Band of Brevard, we thank you for your patronage and for attending today's concert. We look forward to seeing you again at our final concert of the season, *Florida Composers: Music from Our Own Backyard*, on Sunday, June 14, 2015.

David E. Scarborough
Chairman,
The Community Band of Brevard

Concert Calendar *

*All dates, times, and venues subject to change. Join our e-mail or mailing list for concert updates, or visit www.CommunityBandOfBrevard.com.

The Community Band of Brevard

"Florida Composers: Music from Our Own Backyard"

Sunday, June 14, 2015 at 3:00 PM

Merritt Island High School Auditorium – FREE concert

"A 30th Anniversary Celebration"

Sunday, September 13, 2015 at 3:00 PM

Merritt Island High School Auditorium – FREE concert

"A Winter Concert"

Sunday, December 6, 2015 at 3:00 PM

Merritt Island High School Auditorium – FREE concert

"Mamma Mia!—Favorites from Italian Composers"

Sunday, March 13, 2016 at 3:00 PM

Merritt Island High School Auditorium – FREE concert

"America's Bandmaster: A Salute to Sousa"

Sunday, June 12, 2016 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 and gives performances at dances, theater shows, concerts, and special occasions. Members include 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.

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The International Voice of Community Bands

www.acbands.org



🎵 2014-2015 Season—Patrons of Note 🎵

We'd like to recognize the following patrons who have made significant donations to the Band during the current 2014-2015 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.

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

Paul J. Cmejla (in memory of Howard and Margie Cmejla)
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Platinum Baton (\$500-\$999)

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Bronze Baton (\$50-\$99)

Donald Bryan
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Parker and Barbara Holden
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Ronald and Mary Ann Lang
Douglas and Patricia Zinn

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.

Acknowledgments

Our thanks to:

- Lindsey Freeman for designing our concert flyers.
- 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.

Special thanks to the Merritt Island High School Army JROTC color guard presenting the colors at today's concert:

- Lt. Col. Scott Waggoner, U.S. Army (retired), Senior Army Instructor
- Cadet Captain Erik Smoot
- Cadet 2nd Lieutenant Sky Hartman
- Cadet 2nd Lieutenant Edward Andrews
- Cadet Corporal Curtis Batchelor



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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 in 1999.



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 the All-State Jr. College Band in 1976, 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).

Mr. Scott has played with many name bands, including the Harry James Orchestra, Jimmy Dorsey Orchestra, Tex Beneke Orchestra, Sammy Kaye Orchestra, Terry Myers Benny Goodman Tribute Orchestra, and others. He currently plays with the Sanford Jazz Ensemble and is the leader of the Space Coast Swing Ensemble.

Musicians

Flute/Piccolo

Caitlyn Button
Kathleen Colman †
Michael Freeman *
Paige Klaus
Bart Lipofsky *
Donna MacDonald *
Alice Reshel
Gabrielle Sanchez

Oboe

Jane Francoeur †
Michelle Pittman

Bassoon

Mike McLaughlin
Robert Sawyer

B♭ Clarinet

Stephanie Blazo
Kathlyn Condy
Susan Eklund *
Jackie Haines
Kevin Hauser
(Concertmaster)
Rebecca Lober
Kathleen Manship
Virginia McKinney
Terri Poppell
Jamie Szafran
Harry Vickers
Jennifer Wahlberg
Frances Youmans * †

Bass Clarinet

Gay Christie *

Alto Saxophone

Dawson Coleman
Melody Glick
Kyle Leve
Makenzie Pauline
Sara Smith
Jeff Vickers †

Tenor Saxophone

Richard Croom
David Douglass
Herman Veith

Baritone Saxophone

Tom MacDonald

French Horn

David Arnold
Debbie Parisi
Agnes Racine
Paul Rigolini

Trumpet/Cornet

Cheree Coleman
Bob Comer
John Fowler
René Hulsker †
Sebron Kay
Jim Milucky
Tracy Patt

Trumpet/Cornet (cont.)

James Paul
John Pergola
Misty Romanus
David Wilson *

Trombone

Rafael Benet
Robert Clark
Nora Osorio
David Scarborough †
Ronald Youmans *

Baritone/Euphonium

Gerald Leach †
Scott Zinn

Tuba

Edgar Browning †
A.J. Howard
Ed Moran

Percussion

Suzanne Clark
Susan Diebel
Russell Jones * †
Brandon White
Barbara Ziegler

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. Please 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 info.

Program Notes – Armed Forces Salute (cont.)

In May of 1941, these Navy musicians were assigned to the USS Arizona at Pearl Harbor, Hawaii. On the morning of December 7th, 1941, all 21 members of the USS Arizona Band, ranging in age from 19 to 31, perished in the attack on Pearl Harbor. *Elegy* is a tribute to the lasting legacy of the members of the USS Arizona Band, entombed with over 1,100 other sailors in the sunken wreckage of the Arizona.

Eternal Father, Strong to Save (The Navy Hymn) (Claude T. Smith)
The Englishman William Whiting, inspired by references to oceans in Psalm 107, wrote "Eternal Father" in 1860. Words varied over the years, but the plea that God be merciful to those in dangerous nautical environments remains. The hymn became popular with several navies; in 1879 the US Naval Academy adopted it for devotional exercises. The hymn was among those sung at a religious service aboard HMS Prince of Wales attended by Winston Churchill and Franklin D. Roosevelt at the conference creating the Atlantic Charter. It was also the last song sung during the Sunday Church Service aboard the RMS Titanic just hours before it sank. It was sung at the funeral of President Franklin D. Roosevelt, and played by the Navy Band at the funeral of President John F. Kennedy. Commissioned in 1975, Claude Smith's setting of the hymn premiered at Washington's Kennedy Center to celebrate the 50th anniversary of the US Navy Band.

Inchon (Robert W. Smith) *Korean War*
On June 25, 1950, the North Koreans (NK) invaded the South. Striking in overwhelming force, without warning, they crushed the unprepared Republic of Korea (ROK) army. The NK were only contained by the entry of the United States, quickly supported by the United Nations. On September 15, the First Marine Division led the first major UN force strike in North Korean-occupied territory, with a surprise amphibious assault at Inchon. In five days of textbook-style campaigning, the division closed in on Seoul, the South Korean capital. In house-to-house fighting, the Marines wrested the city from its communist captors by September 27. On October 7, 1950, with NK forces in full retreat, the Inchon-Seoul campaign was formally declared closed. Conceived and directed by General Douglas MacArthur, the assault at Inchon was a strategic masterpiece. *Inchon*, a musical work by Robert W. Smith, was inspired by this historic event. From the quiet sound of

Program Notes – Armed Forces Salute (cont.)

the waves on the lonely Korean beach to the landing of the helicopter on Hill 812, *Inchon* explores this clashing of cultures through sound. *Inchon* is dedicated in loving memory of the composer's father, Staff Sergeant Benjamin F. Smith (US Army), a heroic veteran of the Korean and Vietnam Conflicts.

American Civil War Fantasy (Jerry H. Bilik) *American Civil War*
After a brief introduction using the main themes in fragments, try to picture musically the mood of the United States just before the Civil War. You will hear popular tunes of the mid-19th century, "Listen to the Mockingbird," "Dixieland," and "De Camptown Races." From the distance comes the sound of drums announcing the first signs of the coming conflict. Little whispers of "Dixie" and "The Battle Cry of Freedom" intermingle, and then you hear the brilliant strains of the South's rallying song, "Maryland, My Maryland" ("Oh Tannenbaum"). This gives way to the Union Hymn "The Battle Cry of Freedom," and suddenly you hear "When Johnny Comes Marching Home" as young Americans from both North and South were called from their homes to fight one another. Here the music becomes meditative, gradually dying out, as the soldier recalls many songs of his day. The reverie is soon broken by the thunder of drums as we picture first the Northern armies on the move, "Marching Through Georgia," then the Southern troops and "The Yellow Rose of Texas." With fragments of their favorite songs ringing in their ears, the two armies come closer and closer, the music building in intensity. Finally, in a shattering explosion, the war is on! The war is a fleeting instant in the stream of history, and its noisy tumult soon dies away, giving birth to "The Battle Hymn of the Republic." A Republic restored but not proud of its costly victory. Slowly the music builds in grandeur, representing the spiritual hope for a peaceful and prosperous *United States of America* that eventually becomes a reality.

Praise the Lord (and Pass the Ammunition) (Frank Loesser) *WWII*
For some time, long after the attack at Pearl Harbor, stories and reports continued to pop-up about a chaplain ("sky pilot") who was with some fighting men who were being attacked by the enemy. He was asked to say a prayer for the men who were engaged in the firing at the on-coming Japanese planes. The chaplain; the song went on to infer, put down his bible, manned one of the ship's gun

Program Notes – Armed Forces Salute (cont.)

turrets and begin firing back, saying, "Praise The Lord and pass the ammunition". The real Chaplain, Howell Forgy, aboard the U.S.S. New Orleans during the Japanese attack, was that Chaplain. He was a Lieutenant (j.g.) on that Sunday morning in December, 1941. Another Lieutenant who had been in charge of an ammunition line on the USS New Orleans during the attack remembered. "I heard a voice behind me saying, Praise the Lord and pass the ammunition. I turned and saw Chaplain Forgy walking toward me along the line of men. He was patting the men on the back and making that remark to cheer them and keep them going. I know it helped me a lot, too", he said. Another Lieutenant said, the men aboard the USS New Orleans would thereafter kid Chaplain Forgy about the role he played whenever they heard the song that had been written. They also encouraged him to set the record straight as to who actually said what. According to that same Lieutenant, the Chaplain Forgy would decline, saying he felt "the episode should remain a legend rather than be associated with any particular person."

To Heal a Nation: The Gettysburg Address (James L. Hosay) *Civil War*
Some people are put on this Earth for a particular purpose. Abraham Lincoln was put here to save the United States of America from itself, and to bring an end to the hypocrisy of slavery in an otherwise free nation. The issues that led to the American Civil War go back to before the American Revolution and still linger somewhat to this day. And though blood has still been shed since the end of that dark period in our history, we will never again take up arms against our brothers, thanks in large part to the healing words of one great man. The Gettysburg Address is widely accepted as the greatest speech ever given by an American politician, albeit one of the briefest. What better way to celebrate the 200th birthday of Abraham Lincoln than to compose a musical setting for this grand opus? A simple work, but like his words, poignant and powerful in its simplicity.

Mekong (Robert W. Smith) *Vietnam War*
Mekong is based on the American involvement in the Vietnam War in Southeast Asia. The title is derived from the Mekong River and Mekong Delta that played such an important role in the historic development of the country and conflict. Beginning with the

Program Notes – Armed Forces Salute (cont.)

sounds of the river, we imagine a young Vietnamese child playing a flute as a beautiful and lush scene is painted in sound. The serene setting is soon interrupted by the sounds of fighter jets as they fly over the river to deliver their powerful payload. There is the sound of explosions as gunships appear on the horizon and runs of Agent Orange are dropped over the jungle to burn away the dense foliage that provides cover for the Viet Cong. The jungle is left burning and smoldering as the gunships fly off into the distance. The center of the piece is based on a traditional Vietnamese folk song entitled "The Wounded Soldier." Beautiful and haunting, the melody is presented in a traditional Asian form with the full band responding in more Western musical terms. The haunting solo returns bringing the listener back to the jungle leading to a reflective conclusion. The sounds of Huey helicopters interrupt the musical moment leading to a return of the original theme as it heralds the Tet offensive and continuation of the war. As the American soldiers fly out of the jungle, the sounds of heavy artillery and M-16 gunfire ring throughout. The carnage continues leading to a final powerful explosion. The aircraft fly off into the distance, leaving the Mekong River and burning delta behind. Mekong was commissioned by the Bennett's Mill Middle School Band Boosters (GA) honor of all Vietnam veterans.

Symphony #1: In Memoriam Dresden 1945 (Daniel Bukvich) *WWII*
On the night of February 13, 1945, Allied forces fire-bombed the undefended German city of Dresden. Swollen by the flow of refugees fleeing the advancing Russian Army to almost twice its normal population, the "Fire Storm" killed approximately 150,000 men, women, and children. The first movement, "Prologue," establishes the mood of impending disaster and presents the thematic material upon which the rest of the piece is based. The title of Movement II, "Seeds in the Wind," refers to the method of "seeding" the bomb target with jellied gasoline and incendiaries. The movement portrays the fury of the bombing attack. The third movement, "Ave Maria," reflects upon the religious and artistic heritage of Dresden and becomes a prayer for the victims of the attack. In the final movement, "Fire Storm," the sounds of the attack are recreated. Musically, the last movement serves as a resolution to the tension built up in the previous three movements.

Program Notes – Armed Forces Salute (cont.)

Brandywine Creek (Leland Forsblad)

American Revolution

Brandywine Creek is a composition based on the Revolutionary War tune *Chester*, which was written by William Billings in Boston between 1770 and 1778, as the Revolutionary War was brewing. The hymn-like song was a call to resistance against the British. The curious title of the song *Chester* reflects a common practice of Billings's day, in which tunes were labeled with (often arbitrarily chosen) place names. Billings's song evidently has little more to do with any particular town named Chester than his hymn tune Africa has to do with Africa.

Theme from "Schindler's List" (John Williams)

World War II

Steven Spielberg's 1993 movie, *Schindler's List*, is considered by critics to be the best he has ever made. This timely and powerful movie about the ravaging racism and madness of the Holocaust is brilliantly written, directed, and acted. The power of the movie is greatly enhanced by John Williams' music. No one is better in a position to comment on that music than Steven Spielberg, so we quote him here: "With dignity and compassion, John Williams has composed original and stunningly classical music for Schindler's List in a collection of themes and orchestral remembrances that will haunt you. The antihuman events beginning with Kristallnacht (1938) to the liberation of Auschwitz-Birkenau (1944) posed a deliberate challenge to both John and me: how to make the unimaginable factual, and how to create not so much a motion picture but a document of those intolerable times."

Armed Forces Salute (Arr. Bob Lowden)

Each of our military services is saluted in this medley. The Army leads off with *The Caisson Song*, followed by *Semper Paratus* (Always Ready), the marching song for the Coast Guard. The honorees of *The Marines' Hymn* and The US Air Force are obvious, and equally recognizable is the Navy's *Anchors Aweigh*. Additionally, Bob Lowden has skillfully woven patriotic phrases as the transitions between the major melodies.

Program Notes by Terri Poppell. Copyright 2015

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.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
Space Coast Flute Choir	http://scfo.org/
Space Coast Pops	http://www.spacecoastpops.com/

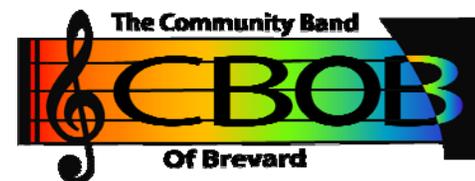


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