

THE COMMUNITY BAND OF BREVARD

PRESENTS



AMERICA'S

BANDMASTER

A SALUTE TO SOUSA

SUNDAY
JUNE 12, 2016 AT 3:00 PM

MERRITT ISLAND HIGH SCHOOL AUDITORIUM

FEATURING
KITTY COLMAN | FLUTE
JODI BOEDDEKER | FLUTE
KYLE LEVE | SAXOPHONE



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 Our concerts include many diverse musical genres, composers, and often previously unpublished works for band.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. Like us on Facebook at Community Band of Brevard and visit our Web site at http://www.CommunityBandOfBrevard.com.

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Chairman's Message

Today's concert marks the end of the Community Band of Brevard's 30th season. Today the Band will recreate the type of concert that John Philip Sousa's own band would have performed over 100 years ago, with his own marches, distinguished soloists, and a variety of works by composers he admired.

For his concerts, Sousa always chose selections from the classical masters and the contemporary composers of his day, to include overtures, novelty pieces, and classical transcriptions, as well as his own marches. The marches on the program today will be played as encores, just as Sousa would have presented them. The encore pieces will be presented by an Encore Girl, who will bring out a large title card, show it to the audience, and then place it on an easel. Many of Sousa's concerts also included performances by an instrumental soloist. In keeping with the authentic style of a Sousa concert, flutists Kitty Colman and Jodi Boeddeker and saxophonist Kyle Leve will be our featured instrumental soloists.

One of the keys to the Band's success during the past 30 years has been its membership. Without dedicated members, the Band would cease to exist. Over the last few years the Band's membership has increased due to the number of high school students who have joined the Band. We are indeed fortunate to have these fine young musicians performing with us on today's concert, and I would like to thank each of them for their dedication and commitment.

The Space Coast Swing Ensemble, our sister organization, will be performing on Sunday August 14, 2016 at 3:00 PM at Merritt Island High School Auditorium. Joining the band will be vocalists Linda Cole and Ron Stark. Mark your calendars and come out and enjoy some swingin' music and your Big Band favorites!

As always, your continued patronage and support allow us to provide free admission to these concerts and for that, we are most grateful. I hope you enjoy today's concert and look forward to seeing you on August 14th.

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

All concerts below take place at Merritt Island High School Auditorium

31st Season Opening Concert

Sunday, September 11, 2016 at 3:00 PM – FREE concert

A Winter Concert

Sunday, December 4, 2016 at 3:00 PM – FREE concert

Director's Choice

Sunday, March 19, 2017 at 3:00 PM – FREE concert

A Musical Potpourri

Sunday, June 11, 2017 at 3:00 PM – FREE concert

The Space Coast Swing Ensemble

Sunday, August 14, 2016 at 3:00 PM

Merritt Island High School Auditorium

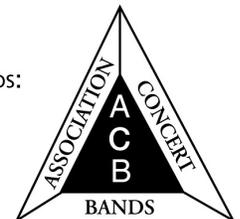
Suggested donation: \$10 individual/\$15 couple/\$20 family

The Space Coast Swing Ensemble performs music of the Big Bands of the 1930s–1950s and performs 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.

Proud member of the ASSOCIATION OF CONCERT BANDS:

The International Voice of Community Bands

www.acbands.org



♪ 2015-2016 Season—Patrons of Note ♪

The following patrons have made significant donations during the current concert season. This list includes only 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 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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Donating to The Community Band of Brevard

The Community Band of Brevard has been granted 501(c)(3) status by the IRS. 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. Note that you may now contribute larger gifts for tax purposes simply by claiming your gift to The Community Band of Brevard.

Special Thanks !!



SOUTHWEST
from the heart

To **Southwest Airlines** "From the Heart" program for recognizing and rewarding the hours of CBOB community service contributed by their pilot and our flutist **Margie Varuska**. Southwest has so far donated 8 roundtrip tickets, which have been raffled off to Band members. Those raffles have raised over \$2,000 for the Band—all in member donations. And, with a small portion of those proceeds, Southwest is sponsoring our 30th Anniversary Members Party for our musicians.



**Veterans Memorial Center & Museum
Museum Dedication 7/1/16 at 9:00 am**

Come and explore! Admission is **FREE!**

Join us on July 1st for the official ribbon-cutting, dedication of plaques, and tours of our new building.

400 S. Sykes Creek Pkwy, Merritt Island

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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.

Musicians

Flute/Piccolo

Jodi Boeddeker
Sara Bryan
Kathleen Colman †
Mike Freeman *
Paige Klaus
Bart Lipofsky *
Connie Miller
Alice Reshel
Margie Varuska
Carolyn Ward

Oboe

Jane Francoeur †
Dee Pait
Marianne Rigolini

Bassoon

Mike McLaughlin
Robert Sawyer

E♭ Clarinet

Rudy Deal

B♭ Clarinet

Kathlyn Condy
Rudy Deal
Susan Eklund *
Emma Fernandez
Rebecca Lober
Edward Pallone
Stephanie Schiller
Marin Schrack
Jamie Szafran
(Concertmaster)
Harry Vickers
Maggie Woods
Frances Youmans * †

Bass Clarinet

Kathleen Moore-Manship

Alto Saxophone

David Ammerman
Elliot Benjamin
Louis Deal
Kyle Leve
Norman McCorvey
Kevin Shinskie
Hunter Zeitlin

Tenor Saxophone

Richard Croom
David Douglass
Dave Jennings
Jeff Murphree

Baritone Saxophone

Jeff Vickers †

French Horn

Becky Atwood
Hannah Briant
Paul Rigolini

Trumpet/Cornet

Anna Bryan
Bob Comer
René Hulsker †
Ken Morris
Tracy Patt
James Paul
John Pergola
Mike Torres

Trombone

Rafael Benet
Roberta Clark
James Condy
Jacob Dawson
Emily Hall
Chelsea Letchworth
Derek McLean
David Scarborough †
Dale Swartout

Baritone/Euphonium

Nancy Goodier
Nathan Guruwatte
Scott Zinn

Tuba

Ed Moran †

Percussion

Dan Bryan
Elizabeth Bryan
Noah Bryan
Steve Bryan †
Suzanne Clark
Lee Medlin

Piano/Keyboard

Pauline Lewis
Christine McKnight

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

† Section Leader

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 retired as Director of Bands at BCC (now Eastern Florida State 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.

About John Philip Sousa

John Philip Sousa was the son of a Portuguese father and a Bavarian mother. His musical talent was evident at an early age. He was found to have perfect pitch, and he studied voice, violin, piano, flute, baritone horn, cornet, trombone, and alto horn. His father played trombone in the U.S. Marine Band, and young Sousa was allowed to participate in its rehearsals starting at age 11. He joined the U.S. Marine Band at the age of 13 as an apprentice musician and became its director at the age of 26, a post he held for 12 years. After departing the U.S. Marine Band, Sousa started his own professional band which quickly achieved international fame.



Sousa was a patriot of the highest order and his talents included arranging, composing, conducting, and writing. He was an astute businessman and one of the country's best trap shooters as well. He is best remembered for the many great marches he wrote. His marches are characterized by bouncing rhythms, catchy tunes, and brilliant instrumentation that has kept them at the top of popularity polls.

The breadth of Sousa's talent and the vastness of his output can be seen in a tally of his works: 15 operettas, 136 marches, 15 suites, 2 descriptive pieces, 70 songs, 7 other vocal works, 11 waltzes, 12 dance form pieces, 14 humoresques, 27 band fantasies, 3 orchestral fantasies, 6 incidental pieces, 4 overtures, 2 concert pieces, 4 instrumental solos, 12 trumpet and drum pieces, over 300 arrangements and transcriptions, 7 books, and 132 articles for periodicals.

The indefatigable Sousa never stopped working. In April 1917, the U.S. declared war on Germany. Sousa, 63 years old, and at the pinnacle of his success, signed on with the Navy to be in charge of the training of its bands. After 22 months in the Navy, he returned to private life and Sousa and His Band were back in business. He died suddenly at the age of 78 after a rehearsal of the Ringgold Band in Reading, Pennsylvania. He is buried with other family members in the Congressional Cemetery.

Program

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

1. The Star-Spangled Banner.....F. Scott Key/Claire Cloninger
2. Presidential Polonaise J.P. Sousa/Ed. Carl Simpson
3. Songs of Grace and Songs of Glory.....J.P. Sousa/K. Brion/L. Schissel
4. Easter Monday on the White House Lawn..... J.P. Sousa
5. People Who Live in Glass Houses J.P. Sousa/Ed. J. Bourgeois
 - I. The Champaignes
 - II. The Rhine Wines
 - III. The Whiskies
 - IV. The Convention of the Cordials

Interval (15 minutes)

6. Humoresque on SwaneeG. Gershwin/J.P. Sousa/Arr. K. Brion
7. Waltz No. 2 (from Jazz Suite No. 2) Dmitri Shostakovich
Saxophone Soloist: Kyle Leve
8. Fugue on Yankee DoodleJ.P. Sousa/Arr. Brion/Schissel
9. Carmen Fantasie (Fantaisie Brillante)..... Francois Borne/Arr. Collins
Flute Soloists: Jodi Boeddeker, Kitty Colman
10. Poet and Peasant Overture ... Franz von Suppé/Arr. Henry Fillmore

Encores will be selected from the following:

- Bullets and Bayonets March Sousa
- The Beau Ideal March Sousa
- Washington Post March Sousa
- The Invincible Eagle March Sousa
- Hands Across the Sea March..... Sousa
- The Stars and Stripes Forever..... Sousa

Special thanks to **Ms. Shelby Roche** for displaying the program title cards in the true Sousa tradition.

Program Notes – Sousa

Presidential Polonaise (John Philip Sousa/Carl Simpson)

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

Songs of Grace and Songs of Glory (Sousa/Brion/Schissel)

Sousa realized both the financial importance of Sunday concerts and the concerns his audience and the clergy might have about them. So during the Sousa Band's first season, Sousa composed *Songs of Grace and Songs of Glory* for use in his Sunday concerts. He performed it many times over the years. In 1893 at Chicago's World Columbian Exposition audiences of over 100,000 people sang along with Sousa's Band performing this popular composition. Songs included are: "Verdi Requiem," "Rock of Ages," "Steal Away," "Mary and Martha," "The Palms," "Nearer My God to Thee," and "The Sevenfold Amen."

Easter Monday on the White House Lawn (John Philip Sousa)

Rolling eggs on the White House lawn at Easter is a popular tradition begun by President Rutherford B. Hayes. Hayes continued a previous tradition of rolling eggs on the Capitol grounds which Congress banned in 1880. The whole thing was started in 1816 by Dolly Madison, wife of President James Madison, and is a fun activity in which children compete to see who can use a spoon to roll colored eggs the fastest. Sousa conducted the U.S. Marine Band at the event in 1889 when President Benjamin Harrison decided to add music to it. *Easter Monday on the White House Lawn* is the third movement from Sousa's *Tales of a Traveler Suite*. Its presence in that suite came 17 years after the original composition and is probably the result of a royal snub. Sousa wrote *Tales of a Traveler* in response to his Band's tour in 1910 and 1911. The third movement was titled *Coronation March* and Sousa planned for it to be used at the coronation of King George V of England. Much to his chagrin, however, Sousa received a terse note from Buckingham Palace informing him that rules did not permit the King to allow anyone who was not his subject to create a dedication to him. Sousa then renamed the movement *Grand*

Program Notes – Sousa (cont.)

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

People Who Live in Glass Houses (J. P. Sousa, Ed. John R. Bourgeois)

In 1892, John Philip Sousa left his position as conductor of the U.S. Marine Band, forming the Sousa Band. He wrote the suite *People Who Live in Glass Houses* in 1909, the year before the Sousa Band's world tour. The music in this suite was written in the character of the music from the countries or regions from which the various drinks originate. Sousa later revised the suite and used it as ballet music for his opera, *The Bride-Elect* in 1923. This suite is in four movements: The Champagnes, The Rhine Wines, The Whiskies-Scotch, Irish, Bourbon, and Rye, and The Convention of the Cordials (liqueurs). The suite was edited and published in 2002 by Col. John Bourgeois, retired commander of the Marine Band.

Humoresque on Swanee (George Gershwin, J.P. Sousa, Arr. Keith Brion)

Humoresque on Swanee was arranged and published in honor of the 2004 Sousa Sesquicentennial. Sousa wrote the original in 1920, basing it on the hit song from Gershwin's Broadway show *Sinbad*. He also included fragments of "Hail, Hail the Gang's All Here," "Listen to the Mocking Bird," "Dixie," and "Old Folks at Home."

Waltz No. 2 (Dmitri Shostakovich, Arr. Johan de Meij)

For those who view Shostakovich as a grim-looking man with glasses like the bottom of milk bottles who wrote very serious, very long, and sometimes very loud music about the woes of Soviet Russia, this music will come as light relief. As part of a competition in Leningrad (now St. Petersburg), where he lived, Shostakovich wrote the first *Jazz Suite* in 1934. It was written for a small orchestra, in three movements. On a commission from the State Jazz Ensemble, he published the second *Suite* in 1938. Originally misidentified as the "lost" *Suite for Jazz Orchestra, No. 2*, Shostakovich's *Suite for Variety Stage Orchestra* is notable for the addition of saxophones, accordion and guitar to the typical symphony orchestra instrumentation. The appealing *Waltz No. 2* is in a light classical style, and was featured in Stanley Kubrick's film, *Eyes Wide Shut*.

Program Notes – Sousa (cont.)

Fugue on Yankee Doodle (John Philip Sousa)

Sousa used *Yankee Doodle*, one of America's oldest marching tunes in several different works, and three of them are brought together in this arrangement. The opening is from Sousa's 1898 traveling patriotic stage show. Then it transitions into a fugue which is exactly as Sousa wrote it for Jacques Offenbach to use in the 1876 Philadelphia Centennial Exposition. The piece concludes with a setting from an 1890 collection of patriotic songs from around the world that was used by the U. S. Marine Band at ceremonial occasions.

Carmen Fantasie (F. Borne)

Born in 1840, Francois Borne was a flutist with the principal opera company in Bordeaux as well as a composer and professor at the conservatory in Toulouse. Expert in both instrumental technique and in the development of the flute as an instrument, he is still recognized for his technical contributions to the Böhm flute. His *Fantasie Brillante on Themes from Bizet's Carmen* is by far his most famous composition. Borne's setting of Carmen's luscious melodies combine the virtuoso's understanding of the solo instrument with a flair for the dance rhythms and passionate colors of the opera. Borne fills his setting with spectacular arpeggios that require fleet fingering and consummate breath control. Carmen's brilliant *Habanera*, a traditional dance that she performs with castanets (and with abundant flirting), anchors the work. But the mood of Borne's *Carmen* is far brighter than that of the fatalistic Gypsy girl of Bizet's opera. In Borne's showpiece, a set of brilliant variations on her showy *Habanera* leads to a triumphant close—in marked contrast with the opera's violent, tragic ending. —from *Utah Symphony Program Notes*

Poet and Peasant Overture (Franz von Suppé, Arr. Henry Fillmore)

Best described as a "comedy with songs," Suppé's *Dichter und Bauer (Poet and Peasant)* three-act operetta premiered in 1846, at Vienna's Theater an der Wien. In the *Overture to Dichter und Bauer* we find a rhythmic drive clearly learned from his perusal of scores by Gioachino Rossini (1792-1868). Like Rossini, Suppé repeats 8- or 16-measure melodic ideas, adding instruments and volume each time to increase intensity. The introductory segment of Suppé's *Poet and Peasant* begins with a brass chorale. As this lyrical theme progresses, the accompaniment thickens until a

Program Notes – Sousa (cont.)

climactic mid-point, after which the texture becomes thin again. A heavy trill announces the aggressive middle section of the overture. After a few introductory bars we hear the famous, syncopated melody that descends in wide leaps before climbing upward. This, in turn, is interrupted by a glittering waltz section that creates a more tranquil mood. The faster material returns, this time with a concentration on the initial phrases of the fast material. When the waltz returns it is nearly a note-for-note reprise that again serves to provide drastic contrast. The fast material wins in the end, however, as the syncopated theme arrives with full force and pushes ahead in Rossini-like fashion to a powerful close. —from *All Music Guide*

Bullets and Bayonets March (John Philip Sousa)

This 1918 march was dedicated to the officers and men of the US Infantry in World War I.

The Beau Ideal March (John Philip Sousa)

Written for the National League of American Musicians in 1893, the *Beau Ideal* was intended as a salute to the Sousa band musicians.

Washington Post March (John Philip Sousa)

During the 1880's, several Washington, DC newspapers competed for public favor. One of those, the Washington Post, sponsored an essay contest for school children. The owners of the newspaper asked Sousa to compose a march for the award ceremony in June, 1889. The ceremony was held on the Smithsonian grounds. When the march was played by Sousa and the Marine Band, it was enthusiastically received, and within days it became exceptionally popular in Washington. The march happened to be well suited to the two-step dance, which was just being introduced. A dancemaster's organization adopted it at their yearly convention, and soon the march was vaulted into international fame.

The Invincible Eagle (John Philip Sousa)

Written in 1901, this sterling march celebrated Sousa's American patriotism and was dedicated to the Pan-American Exposition in Buffalo, New York.

Hands Across the Sea March (John Philip Sousa)

Hands Across the Sea March was composed in 1899 and premiered during the same year at the Philadelphia Academy of Music.

Program Notes – Sousa (cont.)

Although a number of ideas have been presented concerning the title, Paul Bierley believes that Sousa was inspired by a line credited to John Hookham Frere: “A sudden thought strikes me – let us swear an eternal friendship.” In the Great Lakes Recruit of March, 1918, Sousa discussed the justification of the SpanishAmerican War, quoted Frere’s line, and added, “That almost immediately suggested the title Hands Across the Sea” Sousa’s music and his musicians had the ability to affect people in many lands.

— from *Program Notes for Band* by Norman Smith

The Stars and Stripes Forever (John Philip Sousa)

The Stars and Stripes Forever March is the official march of the United States of America. Sousa believed that the piece was divinely inspired. It came to him as he sailed home from vacationing in Europe after learning of his manager’s death. When he reached shore, he wrote “down the measures that my brain-band had been playing for me, and not a note of it has ever been changed.” The original manuscript is in the Library of Congress and bears the inscription “J.P.S., Xmas, 1896”, most fitting because it is a wonderful Christmas gift to the American people.

Lyrics for the refrain of Stars and Strips Forever:

Hurrah for the flag of the free!

May it wave as our standard forever,

The gem of the land and sea,

The banner of the right.

Let tyrants remember the day

When our fathers with mighty endeavor

Proclaimed as they marched to the fray

That by their might and by their right

It waves forever.

Program Notes by Terri Poppell. Copyright 2016

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
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.org
Melbourne Municipal Band	http://www.mmband.net
New Horizons Band (Melbourne)	http://www.newhorizonsbandmelbourne.org
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Space Coast Flute Choir	http://www.scfo.org
Space Coast Symphony Orchestra	http://www.spacecoastsymphony.org



“There is one thing that freezes a musician more than the deadliest physical cold, and that is the spiritual chill of an unresponsive audience!”

—John Philip Sousa



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