

**The Community Band Of Brevard
*Presents***

**MUSIC
BY THE
NUMBERS**

**SUNDAY, JUNE 17, 2018
AT 3:00 P.M.**

**MERRITT ISLAND
HIGH SCHOOL AUDITORIUM**



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 Our concerts include many diverse musical genres, composers, and often previously unpublished works for band.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

Good Afternoon and Welcome!

Today's performance features compositions that cover a wide musical listening range, from pop and television theme hits; to marches, waltzes and classical overtures, and as you can see, each selection has something in common, they all have a number in their title.

Please take a moment to read through the program notes. This will help you familiarize yourself with each composer and provide you with some insight on the music being performed this afternoon.

We endeavor to keep all patrons informed of upcoming concerts, if you or a friend or family member is not currently on our e-mail or regular mailing list, and wish to receive future flyers (or update your information), you can complete the short form enclosed in your program, or send an email to info@CommunityBandOfBrevard.com.

We have now come to the end of another season for the Community Band of Brevard. Have a good summer and we look forward to seeing you in September at our next concert, which marks the start of our 33rd season, *An Afternoon on Broadway*, to be held on Sunday, September 9, 2018 at 3:00 PM at the Merritt Island High School Auditorium.

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.

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

An Afternoon on Broadway

Sunday, September 9, 2018 at 3:00 PM – FREE concert

A Holiday Celebration

Sunday, December 9, 2018 at 3:00 PM – FREE concert

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.

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.



Patrons of Note



The following patrons made significant donations during the past 12 months. 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.

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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 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

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Jodi Boeddeker
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Mike Freeman *
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Connie Miller
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Margie Varuska
Carolyn Ward

Oboe

Jane Francoeur †
Dee Pait
Michelle Pittman
Marianne Rigolini

Bassoon

Andrew Nguyen
Robert Sawyer

B♭ Clarinet

Elizabeth Bryan
James Deal
Rudy Deal (Concertmaster)
Judy Dixon
Susan Eklund *
Suzanne Gardner
Eddie Pallone
Neva Rossignol
Harry Vickers
Frances Youmans * †

Bass Clarinet

Kathleen Moore-Manship

Alto Saxophone

David Ammerman
Noah Bryan
Dawson Coleman
Louis Deal
Jeff Vickers †

Tenor Saxophone

David Douglass

Baritone

Saxophone

Jeff Murphree

French Horn

Becky Atwood
Jessica Finn
Becca McCullough

Trumpet/Cornet

Anna Bryan
Bill Brown
Cheree Coleman
Jim Milucky
Ken Morris †
Tracy Patt
Mike Torres
David Wilson *

Trombone

Daniel Bryan
James Condy
Gary Roland
David Scarborough †

Baritone/Euphonium

Bud Hilton
Gerald Leach
Ron Youmans*

Tuba

Steven Johnson

Percussion

Daniel Bryan
Elizabeth Bryan
Noah Bryan
Steve Bryan †
Suzanne Clark
Rusty Jones*
Lee Medlin
Evie Tompkins

Piano

Suzanne Gardner

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

† Section Leader

Program

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

- The Star Spangled Banner.** Francis Scott Key
- Also Sprach Zarathustra.** Richard Strauss/Arr. R. Longfield
(Theme from the movie “2001 A Space Odyssey”)
- Seventy Six Trombones.** Meredith Willson/Arr. L. Anderson
- Overture for Winds Op.24.** Felix Mendelsson/Arr. J. Boyd
- Mambo No. 5.** Perez Prado/Arr. Jay Bocook
- Third Suite for Band.**Robert E. Jager
1. March 2. Waltz 3. Rondo
- Hawaii 5-0.**Mort Stevens/Arr. Tom Wallace
- March Op. 99.**Sergey Prokofiev/Arr. Paul Yoder
- Symphony No. 9 Finale.** Dvorak/Trans. Mark H. Hindsley
- Intermission (15 minutes)
- The Famous 22nd Regiment March.**P.S Gilmore
- Danzon No. 2** Arturo Marquez/Arr.Olivaer Nickel
- Waltz No. 2** Dmitri Shostakovich/Arr.Johan De Meij
- Symphonic Dance No. 3 “Fiesta”**Clifton Williams
- 1812 Overture Op. 49.** P. Tchaikovsky/Arr. M. Lake

Program Notes – Music By The Numbers

Also Sprach Zarathustra Opus 30 (Richard Strauss)

Also Sprach Zarathustra is a tone poem composed in 1896 and was inspired by Friedrich Nietzsche’s philosophical novel of the same name. The composer conducted its first performance on November 27, 1896 in Frankfurt, Germany. A typical performance lasts half an hour. The opening moments of *Also Sprach Zarathustra* are among the most magnificent and most famous in all of music. The thrilling opening suggests the dawn when Zarathustra addresses the sun and by extension, the dawn of human consciousness. This initial fanfare-titled “Sunrise” in the composer’s program notes-became well-known after its use in Stanley Kubrick’s 1968 film 2001: A Space Odyssey.

Seventy Six Trombones (Meredith Willson)

Seventy Six Trombones is the signature song from the 1957 musical play *The Music Man* written by Meredith Willson. In the musical, “Professor” Harold Hill uses the song to help the townspeople of River City, Iowa visualize their children playing in a marching band by claiming to recall a time when he saw several famous bandleader’s bands in a combined performance. While an average-sized high school marching band might have about 10 musicians playing the trombone, and a large college marching band seldom has more than 30 trombonists, the band that Harold Hill describes to the citizens includes 76 trombones, 110 coronets, “more than a thousand reeds”, double bell euphoniums, and “fifty mounted cannon” (which were popular in bands in the late 19th century). The song also appeared in the 1962 film and in the made-for-TV movie adaptation in 2003. It is also a piece commonly played by marching and military bands. The song’s opening lines are: “*Seventy-six trombones led the big parade, with a hundred and ten coronets close at hand.....*”

Overture for Winds Opus 24 (Felix Mendelssohn)

Felix Mendelssohn’s *Overture for Winds Opus 24* has a long and somewhat problematic history in wind band music. The *Opus 24* was composed in July of 1824 for the court orchestra of Bad Doberan while the fifteen year old musician was accompanying his father on a summer holiday in the fashionable spa town of Bad Doberan, on the Baltic coast near Rostock. Mendelssohn scored the piece for a wind octet, plus flute, trumpet, and English bass horn, however he lost the score to this eleven-instrument version and later submitted a revised version for twenty-three instruments plus percussion. The autograph of the

Program Notes – Music By The Numbers (cont.)

original has since been recovered and both versions are considered viable in the wind band medium. In July of 1826, he recopied the original score and now had two scores which he titled “Nocturno” written for the instrumentation of one flute, two clarinets, two oboes, two bassoons, two horns, one trumpet, and one English bass horn. Although music for that original 1824 “Nocturno” has not survived, Mendelssohn eventually reworked and enlarged the piece, adding new music, and much later in 1838 expanded the scoring to a full wind ensemble and published the result as his *Overture for Winds Opus 24*.

Mambo No. 5 (Perez Prado)

Mambo No. 5 is a mambo and jazz dance song originally recorded and composed by Cuban musician Damaso Perez Prado in 1949. The song’s popularity was renewed by German artist Lou Bega’s sampling and vocal version of the original, released under the same name on Bega’s 1999 debut album *A Little Bit of Mambo*. Lou Bega’s cover was a hit in the United Kingdom and in Australia, where it reached number-one in 1999. It stayed at number-one in Australia for eight weeks, ultimately becoming the best-selling single of 1999. It also topped almost every chart in continental Europe, including Bega’s home country, Germany, and set a record by staying at number-one in France for 20 weeks (longer than any stay at the top spot ever on the US or UK charts. The song reached number 3 on the *Billboard* Hot 100 in the US on November 2, 1999, giving Bega his only Top 40 hit in the US.

Third Suite for Band (Robert Jager)

The *Third Suite for Band* was written for Mr. Leo Imperial, director of the Granby High School Band of Norfolk, Virginia, and is dedicated to him and his very fine organization. The Suite received its first performance by them in December 1965 from manuscript. The Suite is a tuneful work for band, yet it has built into it certain elements which provide a challenge for the players and conductor. In the first movement, the steady feel and rhythm of a march are somewhat distorted by measures of unequal time values. The second movement is a waltz that continues the meter alternation idea and features oboe, flute, bassoon, and brass sections. The third movement, a Rondo, is full of fun and bright tunes that are developed near the end followed by a quick coda stating the main theme once again. The form of the “Rondo” is

Program Notes – Music By The Numbers (cont.)

ABACABA. The movement opens with a five chord introduction in the full band. A solo cornet states the “A” theme, followed by a mood shift to minor for the “B” theme. The “C” theme introduced by the piccolos. After a loud timpani crash, the final “A” is heard “Presto.” This builds to a climatic finale based on the five notes of the introduction.

Hawaii Five-0 (Mort Stevens)

Hawaii Five-0 was named in honor of Hawaii’s being the 50th state and was composed by Mort Stevens who started out as an arranger/conductor for Sammy Davis Jr. and became director of music for CBS on the West Coast. The Ventures recorded the instrumental theme for the long-running police procedural drama about detectives Steve McGarrett (Jack Lord) and Dan Williams (James MacArthur) who worked the Hawaiian Islands beat. Set in Hawaii, the show (*Hawaii Five-0*) originally aired for 12 seasons from 1968 to 1980, and continues in reruns. At the airing of its last episode, it has been the longest-running police drama in American television history.

March Opus 99 (Sergey Prokofiev)

Prokofiev wrote the *March*, op. 99 in 1943-44 for a Soviet military band. It received its premiere in the form of a radio broadcast from Moscow on April 30, 1944. While the details of the impetus for its composition are unclear, it is possible that it was written for May Day, an important Soviet holiday. The *March* made its way to the West in part thanks to Paul Yoder, who arranged it for Western instrumentation shortly after its Russian premiere. It was first heard in the United States on May 31, 1945 with Serge Koussevitzky conducting the Combat Infantry Band. Prokofiev reused substantial sections of the *March* in the last opera he would complete, *Story of a Real Man*, in 1947-48.

Symphony No. 9 Finale (Antonin Dvorak)

The *Symphony No. 9* popularly known as the *New World Symphony*, was composed by Antonín Dvořák in 1893 while he was the director of the National Conservatory of Music of America from 1892 to 1895. *Symphony No. 9* is nicknamed *New World* because Dvorak wrote it during the time he spent in the U.S. in the 1890s. Dvořák was influenced not only by music he had heard, but by what he

Program Notes – Music By The Numbers (cont.)

had seen, in America. He wrote that he would not have composed his American pieces as he had, if he had not seen America. It has been said that Dvořák was inspired by the American "wide open spaces" such as prairies he may have seen on his trip to Iowa in the summer of 1893. Notices about several performances of the symphony include the phrase "wide open spaces" about what inspired the symphony and/or about the feelings it conveys to listeners. His experiences in America (including his discovery of African-American and Native-American melodies) and his longing for home color his music with mixed emotions. It is by far his most popular symphony, and one of the most popular of all symphonies.

The Famous 22nd Regiment March (PS Gilmore)

Gilmore wrote this march in 1874, his second year as bandmaster of the Twenty-second Regiment, National Guard, State of New York. Patrick Sarsfield Gilmore, known as the Father of the American Band, moved to the U.S. at the age of 19. Upon arrival in Boston, he obtained a job being in charge of the music department of the John P. Ordway Store. To promote the company's publications, he organized a minstrel company and first earned recognition as a cornet player with that group. Later he would become one of America's best cornet soloists. Throughout his career as a bandmaster, his bands were always of the highest quality. Perhaps he was best known during his lifetime or his mammoth concerts which, in one example, involved over 20,000 performers. Gilmore wrote very few compositions. His best known is When Johnny Comes Marching Home, which he published under the pseudonym Louis Lambert.

Danzon No. 2 (Arturo Marquez)

Danzón No. 2 was commissioned by the Universidad Nacional Autónoma de Mexico in 1994. Márquez dedicated the work to his daughter Lily, and it premiered in March 1994 in Mexico City with the Orquesta Filarmónica de la UNAM, under the direction of Francisco Savin. Márquez was already well-known in his home country, but it was this piece that gave him recognition abroad, particularly after it was included in the Simón Bolívar Youth Orchestra's successful 2007 tour of Europe and the United States, with Gustavo Dudamel conducting to wildly enthusiastic audiences. Since its premiere, both the piece and its composer

Program Notes – Music By The Numbers (cont.)

have been showered with accolades in Europe and the Americas, while back home Danzon No. 2 has been referred to as a "second national anthem." The *danzón* is often juxtaposed with the tango as its northern counterpart—both are refined urban dances with sensual rhythms and often melancholy melodies. The *danzón* had its origins in the Cuban habanera and became a popular part of Mexican city life in early 1900s. The piece features an elegant, slow introduction typical of a *danzón*, and then bursts into a fiery passion, full of syncopation and percussion rhythms and only pausing for short lyrical solo or duet passages. It opens with a melody in the clarinet that glides up into wistful high notes. The bright clacking of the clavés gives the piece its Latin heartbeat. The clarinet melody is taken up by the oboe, and the two instruments circle each other like a pair performing the stately dance itself. A brief solo piano interlude transitions into a new section and a change of mood, set off by short, sharp strokes in the strings and accents in the deep bellied brass. A new theme rings out *con fuoco* in the winds and brass, and the strings unleash swirling runs which add to the momentum. Everyone pauses for a sweet statement on the piccolo, and then the piano transitions again into a lyrical section with the opening melody on solo violin. Before everyone gets swept away, though, they are brought back by a sharp return to the percussive strings, and the dance continues more wildly than before. The piece becomes increasingly boisterous as fragments of each theme are heard amidst the wild rumpus. Finally, at the height of the frenzy, the ensemble unites in a repeated rhythm on a single note that grows in intensity, and the piece rises to an emphatic close.

Waltz No. 2 (Dmitri Shostakovich)

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

Program Notes – Music By The Numbers (cont.)

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*.

Symphonic Dance No. 3 “Fiesta” (Clifton Williams)

In the words of the composer, *Fiesta* depicts “the pageantry of Latin American celebration—street bands, bullfights, bright costumes, the proud legacy of a proud people.” According to *The Instrumentalist*, May 1996, “*Symphonic Dance No. 3 Fiesta* is a masterpiece of band literature with its marked rhythms and colorful harmonies and melodies. Since its publication in 1967, it has become a staple of band literature and will continue to be so for years to come.” The San Antonio Symphony Orchestra commissioned Williams to write symphonic dances for its 25th anniversary. Between 1963 and 1965, Williams wrote five of them. *Fiesta* is the third of those and that orchestra first performed it in January 1965. Soon afterwards Williams scored the work for band, and the University of Miami band, conducted by the composer, gave its first performance in March 1967.

1812 Overture Opus 49 (Pyotr Tchaikovsky)

The *1812 Overture*, is a concert overture written in 1880 by Russian composer Pyotr Ilyich Tchaikovsky to commemorate Russia's defense of its motherland against Napoleon's invading Grande Armée in 1812. The overture debuted in Moscow on August 20, 1882, conducted by Ippolit Al'tani under a tent near the then-unfinished Cathedral of Christ the Saviour, which also memorialized the 1812 defense of Russia. The overture was conducted by Tchaikovsky himself in 1891 at the dedication of Carnegie Hall, in what was one of the first times a major European composer visited the United States. The overture is best known for its climactic volley of cannon fire, ringing chimes, and brass fanfare finale. It has also become a common accompaniment to fireworks displays on the United States' Independence Day. The *1812 Overture* went on to become one of Tchaikovsky's most popular works.

Program Notes by David Scarborough and Terri Poppell Copyright 2018

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
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