

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
Rehearses Tuesdays 9am-11am	Email: robertbfree@aol.com kurt@kckck.com
Space Coast Flute Choir	http://www.scfo.org
Space Coast Symphony Orchestra	http://www.spacecoastsymphony.org



Proudly providing Brevard County with quality musical entertainment since 1985

THE COMMUNITY BAND OF BREVARD PRESENTS

AMERICANA

SUNDAY
06.09.2019
AT 3:00 PM

MERRITT ISLAND
HIGH SCHOOL
AUDITORIUM

FEATURING **A LINCOLN PORTRAIT & CASEY AT THE BAT**

CBOB
THE COMMUNITY BAND OF BREVARD
EST. 1985

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 Our concerts include many diverse musical genres, composers, and often previously unpublished works for band.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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Program Notes – Americana (cont.)

changing harmonies in much of his music are typical of what many people consider to be the sound of American music. Some of his more recognizable work include: “Appalachian Spring;” “Billy the Kid;” “Rodeo;” “Fanfare for the Common Man;” and “Third Symphony.” Born in Brooklyn, the youngest of five children, and not especially athletic, the sensitive young man became an avid reader. His father had no musical interests, but his mother sang and played piano and was instrumental in providing music lessons. He began writing music at age 8, took music lessons via a correspondence course, played in a dance band after high school, and instead of college studied music in Paris for three years.

Suite of Old American Dances

Robert Russell Bennett

1 - Cakewalk; 2 - Schottische; 3 - Western One Step; 4 - Wallflower Waltz;
5 - Rag

“Suite of Old American Dances” is a 1949 concert band work by Robert Russell Bennett. His stated purpose for the composition was to do a modern, entertaining version of some of the dance moods of his early youth. Bennett in his own words, referring to the publisher he approached for this work: “Dr. Goldman and his son Richard, also a doctor, became very warm friends indeed and gave the new piece a great send-off. It was published with the name “Suite of Old American Dances.” I had a nice name for it, but you know how publishers are - they know their customers, and we authors never seem to. My name for it was Electric Park. Electric Park in Kansas City was a place of magic to us kids. The tricks with big electric signs, the illuminated fountains, the big band concerts, the scenic railway and the big dance hall - all magic. In the dance hall all afternoon and evening you could hear the pieces the crowds danced to, and the five movements of my piece were samples of the dances of the day.” Robert Russell Bennett (1894-1981) was an American composer and arranger born to a musical family in Kansas City. His father played violin in the Kansas City Symphony and trumpet at the Grand Opera House, while his mother worked as a pianist and teacher. She taught Bennett piano, while his father taught him violin and trumpet. When Bennett was four, as he was recovering from Polio, he demonstrated his aptitude for music and his remarkable ear by picking out the finale of Beethoven’s “Moonlight” Sonata on the white keys of the piano. By his early adolescence, his father often called upon him to play any given instrument as a utility member or substitute player within the city band that he directed. He eventually studied three years in Paris under the same teachers that Aaron Copeland studied with.

Program Notes by Dale Swartout Copyright 2019

Program Notes – Americana (cont.)

Stars and Bars

Robert Jager

The “Stars and Bars” march was written in 1963 for wind ensembles by Robert Jager (1939-). There are marches, and then there are MARCHES! This one works! Shimmering woodwind lines, brasses with strong statements, and tasteful percussion, give the sum of the parts total musical craftsmanship in a march considered one of Jager’s classics. During Robert Jager’s (1939-) career (see notes regarding Jager under “Esprit de Corp” above), he received numerous honors for his works.

Amazing Grace

Frank Ticheli

“Amazing Grace” in this arrangement has been beautifully scored. It is never overstated, and always maintains total musical integrity. Expression is of the utmost importance, and the soaring climax will bring chills to your spine! This song was written by John Newton (1725-1807), a slaveship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, “Amazing Grace” has since grown to become one of the most beloved of all American spirituals. Frank Ticheli (1958-) was educated at the University of Michigan and has become one of the biggest names in new wind band repertoire. He has served as Professor of Composition at USC-Thornton, and as Composer in Residence of the Pacific Symphony. Ticheli wrote the following: “I wanted my setting of “Amazing Grace” to reflect the powerful simplicity of the words and melody - to be sincere, to be direct, to be honest - and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity. I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about “Amazing Grace” reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.”

Lincoln Portrait

Aaron Copland

The “Lincoln Portrait” is a classical work involving a full orchestra or band, with particular emphasis on the brass section at climatic moments. The work is narrated with the reading of excerpts of Abraham Lincoln’s great documents, including the Gettysburg Address. Aaron Copland was asked to write a musical portrait of an “eminent American” by the conductor Andre Kostelanetz. Copland used material from speeches and letters of Lincoln and quoted original folk songs of the period, including “Camptown Races” and “On Springfield Mountain.” He finished “Lincoln Portrait” in April 1942, with its first performance in May 1942 by the Cincinnati Symphony Orchestra. Aaron Copland (1900-1990) was an American composer, composition teacher, writer, and later a conductor of his own and other American music. He was referred to by his peers and critics as “the Dean of American Composers.” The open, slowly

Chairman’s Message

Good Afternoon and Welcome!

Today’s concert features music of the United States and compositions that reflect the country’s multi-ethnic population through a diverse array of styles. American Music can be characterized by the use of syncopation, asymmetrical rhythms and long, irregular melodies, which are said to “reflect the wide open geography of (the American landscape)” and the “sense of personal freedom characteristic of American life”.

The marches, folk songs and popular music, being performed on today’s concert are just a few examples of the diversity found in American Music, all of which is influenced by West African, Irish, Scottish and mainland European cultures among others.

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.

As always, thank you for attending today’s concert and for the generous support you have provided the Band during the past 34 years. I hope you enjoy today’s concert and look forward to seeing you, your family and friends at our next concert “Big Band *Extravaganza*” held on Sunday, September 8, 2019 at 3:00 PM at the Merritt Island High School Auditorium.

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

“Big Band Extravaganza”

Sunday, September 8, 2019 at 3:00 PM – FREE concert

“Holiday Concert”

Sunday, December 8, 2019 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 Cocoa High School in Cocoa. Call 321-338-6210 or 321-698-5821 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.

Program Notes – Americana (cont.)

September 14, 2001, as part of a British memorial service for those lost in the September 11, 2001 attacks. Peter J. Wilhousky (1902-1978) was an American composer, educator, and choral conductor. In 1936 he wrote the popular Christmas carol “Carol of the Bells.” His arrangement of the “Battle Hymn of the Republic” for chorus, band, and orchestra is probably the most famous arrangement of the hymn before the 1940s in the United States. He served as the Director of music in New York City schools and was the conductor of the New York All-City High School Chorus.

American Folk Rhapsody No. 3

Clare Grundman

Using folksongs of the American west as the basis for this work, Clare Grundman has incorporated “Colorado Trail;” “Get Along Little Dogies;” the poignant ballad “Careless Love;” and the lively/more familiar classic barn dance tune “Turkey in The Straw” into a fun-to-play/fun-to-listen to rhapsody. The rhapsody closes with a reprise of “Careless Love” interspersed with other songs. “Colorado Trail” was first heard by Dr. T. L. Chapman of Duluth, MN, who heard it from a badly injured cowboy being treated in his hospital in the early 1900s. The cowboy sang it to the patients in his ward. Dr. Chapman passed it on to Carl Sandburg who published it in 1927 in his “American Songbag” collection. “Get Along Little Dogies” is a traditional cowboy ballad, also performed under the title “Whoopie Ti Yi Yo.” It is first mentioned in the 1893 journal of Owen Wister, author of “The Virginian.” It was first published in 1910 in John Lomax’s “Cowboy Songs and Other Frontier Ballads.” “Careless Love” is a traditional song (author unknown) and was one of the best known pieces in the repertory of the Buddy Bolden band in New Orleans in the early 1900s, and has remained a jazz and blues standard. Hundreds of recordings have been made in folk, blues, jazz, country, and pop styles. “Turkey in the Straw” is a well-known American folk song dating from the 1800s. Originally a tune for fiddle players, it was first popularized in minstrel shows during the late 1820s and early 1830s. This was Billy the Kid’s favorite song, and was played by the band of the RMS Titanic during its sinking on April 14-15, 1912. Clare Grundman (1913-1996), the arranger of this piece, was born in Cleveland and graduated from Ohio State with a degree in Music. He taught instrumental music in Ohio and Kentucky public schools and later at Ohio State. Grundman composed scores for films, radio, television, and Broadway musicals, and found time to co-author the New York Times Crossword Puzzle Dictionary.

Program Notes – Americana (cont.)

arranged are: “Listen To The Mocking Bird;” “Dixieland;” “Camptown Races;” “John Brown’s Body;” “Dixie;” “Battle Cry Of Freedom;” “Maryland, My Maryland;” “When Johnny Comes Marching Home;” “Just Before The Battle;” “Mother;” “Marching Through Georgia;” “The Yellow Rose Of Texas;” and “Battle Hymn Of The Republic.” So, I triple-dog dare you to pick out all 13 of these songs before we finish playing this piece! Amaze, astound, and mystify your seatmates with your musical acuity and listening prowess - or not, as the case may be.

Casey At the Bat

Randol Alan Bass/Ernest L. Thayer

In 2008, American composer Randol Alan Bass (1953-) set the poem of “Casey At the Bat” by Ernest L. Thayer (1863-1940) to the music of “Take Me Out to the Ball Game” written as a Tin Pan Alley song in 1908 by Jack Norworth and Albert Von Tilzer (although neither of the authors had attended a game prior to writing the song). Randol Alan Bass is an accomplished composer, arranger, conductor and performer (vocalist). He has an impressive array of performances and commissions by prestigious orchestras and choruses throughout the US and Europe. His works include Holiday and Pops selections as well as general-purpose compositions and arrangements for chorus, band and orchestra.

Ernest L. Thayer was born and raised in Massachusetts and graduated from Harvard University in 1885. After graduation, William Randolph Hearst hired him as the humor columnist for the San Francisco Examiner where he worked from 1886 to 1888. Thayer’s last piece that he wrote for the Examiner in June 1888 was “Casey At the Bat.” However, he signed his Harvard nickname (Phin) to the poem and it wasn’t until he recited the poem at a Harvard class reunion in 1895 that the mystery of who had written it was fully resolved. Although Thayer never acknowledge it, the late 1880s Boston baseball star Mike “King” Kelly is likely as a model for the poem. In fact, Kelly also performed as a vaudeville actor and recited the poem dozens of times. Thayer followed his newspaper career by taking over his family’s mills in Massachusetts full time, prior to retiring to Santa Barbara, California in 1912.

Battle Hymn of the Republic

Peter J. Wilhousky

The “Battle Hymn of the Republic” lyrics were written by Julia Ward Howe (1819-1910) in 1861 using the music from the song “John Brown’s Body” which was written by William Steffe (1830-1890) in 1856. The hymn, also known as “Mine Eyes Have Seen the Glory” outside of the United States, was first published in “The Atlantic Monthly” in 1862. The song links the judgement of the wicked at the end of the age (Old Testament, Isaiah 63; New Testament, Revelation 19) with the American Civil War. Since that time, it has become an extremely popular and well-known American patriotic song. The song was one of Winston Churchill’s favorite hymns, and was played at his state funeral in St. Paul’s Cathedral in 1965. It was also performed in St. Paul’s Cathedral on



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 Ensemble.

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Program Notes – Americana (cont.)

solemn moments and its lighter moments (for example, the quasi-waltz in the middle of the piece). Jager intended this work to display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of its conductor, Col Bourgeois, for whom the initial tempo marking on the score, “Tempo di Bourgeois,” is named - which is defined by Jager as “very bright.” Robert Jager (1939-) is an American composer, music theorist and a conductor. He is a graduate of The University of Michigan, and served four years in the US Navy as the Staff arranger/Composer at the Armed Forces School of Music. Jager taught for thirty years at Tennessee Tech University and is now a professor emeritus from that institution. His credits comprise over 150 published works for band, orchestra, chorus, and chamber combinations. He has received commissions from many musical organizations including all of the US military service bands, and all four of the US military service academies.

Looney Tunes Overture

Bill Holcombe

The “Looney Tunes Overture” is composed of a series of tunes created by several different composers. These pieces were then arranged into the Overture by Bill Holcombe. The Pieces are: “This Is It” by Jerry Livingston and Mack David; “The Merry Go Round Broke Down” by Cliff Friend and Dave Franklin; and “Merrily We Roll Along” by Eddie Cantor, Charles Tobias, and Murray Mencher. You will recognize the songs as music for Porky Pig, Bugs Bunny and other cartoons. These seven men lived from the late 1800s until the 1990s and composed many of the tunes that served as musical scores for Warner Brother's cartoons. They played piano, wrote music and performed in Vaudeville and Tin Pan Alley. The most well-known was Eddie Cantor (1892-1964) who became famous as a comedian, dancer, singer, actor, as well as a songwriter. He starred in movies and early television. Some of his hits were “Making Whoopee;” “If You Knew Susie;” “Ma! He's Makin' Eyes at Me;” and “How Ya Gonna Keep 'em Down on the Farm (After They've Seen Patee)?” Bill Holcombe (1924-2010) was primarily known as an arranger and composer of music for band and orchestra, but for many years pursued a parallel career as a professional saxophonist as well as playing clarinet and flute. He played with Tommy Dorsey and Fred Waring orchestras and wrote more than 15 film scores.

American Civil War Fantasy

Jerry H. Bilik

Jerry H. Bilik is an American composer, arranger, songwriter, conductor, and director of stage productions. A musical virtuoso by the age of 13, Bilik graduated from the University of Michigan and composed more than 50 pieces of music. He has arranged music for several television series and arranged, wrote, and directed all of the music for the Disney on Ice shows. Featured in this medley which Bilik

Program Notes – Americana

America The Beautiful Samuel Augustus Ward/Katharine Lee Bates
“America the Beautiful” is an American patriotic song. The lyrics were written by Katharine Lee Bates, and the music composed by Samuel A. Ward. The two never met. Katharine Lee Bates (1859-1929), an English professor at Wellesley College wrote the words as a poem during a train trip to Colorado. She titled it “Pikes Peak.” It was first published in 1895 in the 4th of July edition of the church periodical “The Congregationalist” and renamed “America.” Samuel Augustus Ward (1848-1903), a church organist and choir director in Newark, NJ, wrote the music on a ferryboat trip from Coney Island to New York City in 1882 as a hymn tune for “O Mother Dear, Jerusalem” which he retitled as “Materna.” Ward’s music combined with Bates poem was first published in 1910 and titled “America the Beautiful.” The song is one of the most popular of the many U.S. patriotic songs. Over the years since the 1930s, efforts have periodically been made to replace “The Star Spangled Banner” with “America the Beautiful” saying it is easier to sing and more melodic. Some prefer “America” over “Star-Spangled” due to the latter’s war-oriented imagery. Others prefer “Star-Spangled” for the same reason. To date, that dichotomy has stymied efforts to make a change.

Yankee Doodle

Morton Gould

“Yankee Doodle” is a well-known American song, the early versions of which pre-date the American Revolution. It is often sung patriotically in the U.S. today and is the state anthem of Connecticut. The melody is thought to be much older than both the lyrics and the subject, going back to folk songs of Medieval Europe. The song was originally sung by British military officers to mock the disheveled, disorganized colonial “Yankees” with whom they served in the French and Indian War. The original version was written in 1755 by British Army surgeon Dr. Richard Shuckburgh while stationed in upper New York State. During the Revolutionary War, it became popular among the Americans as a song of defiance, and they added additional verses to it that mocked the British troops. The current version seems to have been written in 1776 by Edward Bangs, a Harvard sophomore who was also a Minuteman. By 1781, “Yankee Doodle” had turned from being an insult to being a song of national pride. Morton Gould (1913-1996) is responsible for the arrangement of this tune played today. He was an American composer, conductor, arranger, and pianist. Gould was born in Richmond Hill, New York. A child prodigy, he composed and published his first work at the age of six. He died suddenly in Orlando, Florida while serving as an artist in residence at the Disney Institute.

Esprit de Corps

Robert Jager

“Esprit de Corps” is defined as a feeling of pride, fellowship, and common loyalty shared by members of a particular group - commonly associated with military units, i.e., the US Marine Corp. In fact, this piece was written by Jager in 1984 on a commission from the US Marine Band and its conductor, Colonel John Bourgeois. It is full of energy and drama, the composition has its

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B♭ Clarinet

Elizabeth Bryan
Judy Dixon
Susan Eklund*
Suzanne Gardner
Neva Rossignol †
(Concertmaster)
Harry Vickers
Frances Youmans*

Bass Clarinet

Kathleen Moore-Manship

Alto Saxophone

David Ammerman
Noah Bryan
Dawson Coleman

Tenor Saxophone

David Douglass
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Blaise Valdez

Percussion

Steve Bryan †
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

America The Beautiful Samuel A. Ward/Katherine L. Bates

Yankee Doodle Morton Gould

Espirit De Corps Robert Jager

Looney Tunes Overture Bill Holcombe

American Civil War Fantasy Jerry H. Bilik

Casey At The Bat Randol A. Bass/Ernest L. Thayer
Narrator-Mike Freeman

Battle Hymn of The Republic Peter J. Wilhousky

American Folk Rhapsody No. 3 Clare Grundman

Intermission (15 minutes)

Stars and Bars Robert Jager

Amazing Grace Frank Ticheli

Lincoln Portrait Aaron Copland
Narrator-Mike Freeman

Suite of Old American Dances Robert Russell Bennett
1. Cakewalk 2. Schottische 3. Western One Step 4. Wallflower Waltz 5. Rag

(Encore)

Stars and Stripes Forever John Philip Sousa