

## 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	<a href="http://www.brevardchorale.org">http://www.brevardchorale.org</a>
Brevard Cultural Alliance	<a href="http://www.artsbrevard.org">http://www.artsbrevard.org</a>
Brevard Symphony Orchestra	<a href="http://www.brevardsymphony.com">http://www.brevardsymphony.com</a>
Central Florida Winds	<a href="http://www.cfwinds.org">http://www.cfwinds.org</a>
Indialantic Chamber Singers	<a href="http://www.indialanticchambersingers.org">http://www.indialanticchambersingers.org</a>
Melbourne Chamber Music Society	<a href="http://www.melbournechambermusicsociety.com">http://www.melbournechambermusicsociety.com</a>
Melbourne Community Orchestra	<a href="http://www.mcorchestra.org">http://www.mcorchestra.org</a>
Melbourne Municipal Band	<a href="http://www.mmband.net">http://www.mmband.net</a>
New Horizons Band (Melbourne)	<a href="http://www.newhorizonsbandmelbourne.org">http://www.newhorizonsbandmelbourne.org</a>
Rehearses Tuesdays 9am-11am	Email: <a href="mailto:robertbfree@aol.com">robertbfree@aol.com</a> <a href="mailto:kurt@kckck.com">kurt@kckck.com</a>
Space Coast Flute Choir	<a href="http://www.scfo.org">http://www.scfo.org</a>
Space Coast Symphony Orchestra	<a href="http://www.spacecoastsymphony.org">http://www.spacecoastsymphony.org</a>



*Proudly providing Brevard County with quality musical entertainment since 1985*

The Community Band Of Brevard Presents

# 35<sup>TH</sup> ANNIVERSARY CONCERT

SUNDAY, MARCH 8, 2020  
AT 3:00 PM

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 70, 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 Our concerts include many diverse musical genres, composers, and often previously unpublished works for band.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](mailto: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 – 35th Anniversary Concert (cont.)

screamers (a circus march intended to stir up the audience during the show - usually faster than a normal military march). Fillmore, in his youth mastered piano, guitar, violin, flute, and the slide trombone. He kept his trombone activities a secret at first, as his religious father (a composer of gospel songs) believed it to be an uncouth and sinful instrument. Henry's mother secretly bought a used trombone for him and obscured from Henry's father, the son's learning to play the instrument. After graduating from the Cincinnati Conservatory of Music, Fillmore traveled the United States as a circus bandmaster with his wife, an exotic vaudeville dancer named Mabel May Jones. He wrote over 250 pieces and arranged orchestrations for hundreds more. Henry wrote the University of Miami's fight song, and the university's rehearsal hall (Henry Fillmore Band Hall) is named in his honor.

### **The Sound of Music** (Richard Rogers and Oscar Hammerstein)

"The Sound of Music" is a 1965 American musical drama film starring Julie Andrews and Christopher Plummer. The film is an adaptation of the 1959 stage musical of the same name, composed by Richard Rogers with lyrics by Oscar Hammerstein II. The film's screenplay was written by Ernest Lehman, adapted from the stage musical's book by Lindsay and Crouse. Based on the memoir "The Story of the Trapp Family Singers" by Maria von Trapp. The film is about a young Austrian woman in Salzburg, Austria, in 1938, who is sent to the villa of a retired naval officer and widower to be governess to his seven children. After bringing love and music into the lives of the family, she marries the officer and together with the children they find a way to survive the loss of their homeland to the Nazis.

Richard Rogers (1902-1979) - see his bio under "Victory at Sea" above.

Oscar Greeley Clendenning Ritter von Hammerstein II (1895-1960) was an American lyricist, librettist (writes text for an opera), theatrical producer, and (usually uncredited) director in the musical theater for almost 40 years. He won eight Tony Awards and two Academy Awards for Best Original Song. Many of his songs are standard repertoire for vocalists and jazz musicians. He co-wrote 850 songs. He is best known for his collaborations with composer Richard Rogers, but he also collaborated with several other composers as well - for example Jerome Kern for "Show Boat."

Program Notes by Dale Swartout Copyright 2020

## Program Notes – 35th Anniversary Concert (cont.)

Eighth Army - which was Zo's reason for writing the march. His best-known composition, however, is "There's a Long Long Trail A-Winding," a popular song from the era of WW I. Elliot wrote the music as an idle pursuit in his dorm room when a senior at Yale. The song was published in London in 1914 (no U.S. publisher would gamble on it) and with its romantic melody and lyrics the song became one of the most famous American war tunes. During his career, he studied in France and studied under Leonard Bernstein.

### **Danse Negre** (Samuel Coleridge-Taylor)

"Danse Negre" is from the "African Suite Opus 35, No. 4 written in 1899. This piece is part of a series of four substantial pieces by Coleridge-Taylor addressing his African heritage. They are "African Romances," seven songs with piano accompaniment to words by the Afro-American poet Paul Dunbar published in 1897; "African Suite" published in 1899 - of which "Danse Negre" is part; "Four African Dances" for violin and piano published in 1904; and "Symphonic Variations on an African Air" for orchestra published in 1906.

Samuel Coleridge-Taylor (1875-1912) was an English composer of Creole descent. His mother was an Englishwoman and his father, a Creole from Sierra Leone of mixed European and African heritage. His maternal grandfather introduced him to the violin and gave him his first music lessons. He eventually became a professor at the Crystal Palace School of Music; and conducted the orchestra at the Croydon Conservatory. By 1896 he was earning a reputation as a composer. Samuel's "Hiawatha's Wedding Feast" premiered in 1898 and proved to be highly popular. He became increasingly interested in his paternal heritage and sought to do for traditional African music what Brahms did for Hungarian music and Dvorak for Bohemian music. Coleridge-Taylor was 37 when he died of double pneumonia in 1912 as a result of exhaustion from overwork. King George V granted his widow an annual pension, evidence of the high regard in which the composer was held.

### **Light Cavalry Overture** (Henry Fillmore)

"Light Cavalry Overture" is the overture to Franz von Suppe's operetta "Light Cavalry" which premiered in Vienna in 1866. Although the operetta is rarely performed or recorded, the overture is one of Suppe's most popular compositions, and has achieved a distinct life of its own, divorced from the opera of which it originally formed a part. The overture has been recorded many times by notable orchestra conductors. However, Henry Fillmore arranged it for band and published it in 1922. As a result, the piece became one of the truly great "war horses" of concert band literature, and remains one of the most famous band transcriptions.

Henry Fillmore (1861-1956) was an American musician, composer, publisher, and bandleader, best known for his many marches and

## Chairman's Message

Good Afternoon and Welcome!

Today's concert marks the start of the Band's 35th season! During 2020, the band will be performing a series of concerts which will commemorate the Bands 35<sup>th</sup> year of existence since it was founded in 1985, by our conductor, Marion Scott. We are glad you are here this afternoon to help us start the yearlong celebration.

Do you remember when: Mikhail Gorbachev became the leader of the Soviet Union? Ronald Reagan was sworn in for his second term (and George Herbert Walker Bush was his vice president)? Postage stamps cost 20 cents? Martina Navratilova defeated Chris Evert Lloyd at Wimbledon? Rock Hudson died of AIDS? Amadeus received the Oscar for Best Picture? Coca Cola changed its formula to "New" Coke? And then promptly reinstated its original formula? Mel Fisher found the wreck of the Spanish galleon Atocha? Pete Rose tied Ty Cobb with 4,191 hits? Michael Spinks defeated Larry Holmes? Gary Kasparov became the world chess champion? Dow Jones closed above 1,500 for the 1st time? And The Community Band of Brevard gave its first concert on November 21?

These things all happened in 1985—Thirty Five Years ago! Those thirty five years seemed to have whizzed by for those Band members who were in the Band's first concert. They are years which represent many memories for all of us in the Band, some of which we will share with you through the music being performed in today's concert.

Thank you for attending today's concert and for the generous support you have provided the Band during the past 35 years. We hope you enjoy today's concert and look forward to seeing you, your family and friends at our next performance, "*Looking Forward With 20/20 Vision*", on Sunday, June 7, 2020 at 3:00 PM at the Merritt Island High School Auditorium.

David E. Scarborough  
Chairman Board of Directors  
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](http://www.CommunityBandOfBrevard.com).

### The Community Band of Brevard

All concerts below take place at Merritt Island High School Auditorium

“Looking Forward With 20/20 Vision”

Sunday, June 7, 2020 at 3:00 PM – FREE concert

“A Tribute To John Williams”

Sunday, September 13, 2020 at 3:00 PM – FREE concert

“A Holiday Celebration”

Sunday, December 6, 2020 at 3:00 PM – FREE concert

## An Invitation

Do you play and instrument? The Community Band of Brevard is a valuable community resource for those who play a wind or percussion instrument and who are looking for an outlet for their skills. Membership is available to anyone who currently plays a band instrument and who can perform on their instrument at an intermediate to advanced skill level.

If you are interested, come to a rehearsal, which we have on Wednesdays from 7:00 p.m. to 9:00 p.m. in the Cocoa High School band room. For more information, call 321-338-6210 or 321-698-5821 or write [cbobinfo@gmail.com](mailto:cbobinfo@gmail.com).

## 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 – 35th Anniversary Concert (cont.)

1887. The first movement, Alborada (the dawning), is a festive and exciting dance, drawn from traditional music of the Asturian region of northern Spain, celebrating the rising of the sun. The second movement, Variazioni (variations), begins with a melody in the horn section. Variations of this melody are then repeated by other instruments of the band. The third movement, Alborada, is virtually the same as the first movement except with different instrumentation and in a different key. The fourth movement, Scena a canto Gitano (Scene and Gypsy song) opens with five cadenzas followed by a dance in triple time leading into the final movement. The fifth and final movement, Fandango Asturiano (triple time dance of Austrian region), is another energetic Asturian dance. The piece ends with an even more rousing statement of the Alborada theme. Korsakov humbly stated in his autobiography: “The opinion formed by both critics and the public, that the “Capriccio” is a magnificently orchestrated piece - is wrong. The “Capriccio” is a brilliant composition for the orchestra...All in all, the “Capriccio” is undoubtedly a purely external piece, but vividly brilliant for all that.” Wow - this guy needs a ladder to get over himself!

Nicolai Rimsky-Korsakov (1844-1908) was a Russian composer born into a Russian noble family composed of governors and generals. He was a master of orchestration. His best-known orchestral compositions - “Capriccio Espagnol,” the “Russian Easter Festival Overture,” and the symphonic suite “Scheherazade” - are staples of classical music repertoire, along with suites and excerpts from some of his 15 operas. “Scheherazade” is an example of his frequent use of fairy-tale and folk subjects. He undertook a rigorous three-year program of self-education and became a master of Western composition methods, incorporating them alongside his Russian techniques. For much of his life, Korsakov combined his composition and teaching with a career in the Russian military - as an officer in the Navy, then as the inspector of Naval Bands.

### **British Eighth March** (Zo Elliott)

The “British Eighth March” was published in 1944. It was dedicated to Gen. Bernard Montgomery and the Eighth Army after a triumphant sweep across North Africa in 1942. Following the defeat of Rommel’s forces at El Alamein, Montgomery was promoted to field marshal, and he soon became the idol of the British public. In 1944 he commanded all Allied ground forces during the invasion of France, and in 1951 he became deputy commander of the Atlantic Pact nations. Since the war, this impressive march has retained its popularity on both sides of the Atlantic. In typical British march style, it has great verve and a trio tune everybody leaves humming.

Alonzo (Zo) Elliott (1891-1964) was an American composer and songwriter. Although American, his British Eighth March was fully accepted by the British as a tribute to General Montgomery and the

## Program Notes – 35th Anniversary Concert (cont.)

form. It is not apparent from the score, but Holst let it be known that the three movements should follow each other without a break. The complete composition is based upon an eight-bar melody reminiscent of English folk music; however, the tune is original to Holst.

Gustav Holst (1874-1934) was an English composer, arranger and teacher. Best known for his orchestral suite “The Planets,” he composed many other works across a range of genres, although none achieved comparable success. There were professional musicians in the previous three generations of Holst’s family and it was clear from his early years that he would follow the same calling. He hoped to become a pianist but was prevented by neuritis in his right arm. Despite his father’s reservations, he pursued a career as a composer. Unable to support himself by his compositions, he played and taught the trombone professionally. He also served as Music Director at Morley College, and pioneered music education for women at St. Paul’s Girl’s School where he taught until his death.

### **Victory at Sea** (Richard Rogers)

This music was written for the documentary television series about naval warfare primarily focused on WW II. It was originally broadcast by NBC in the United States in 1952-1953, and released in film in 1954. Excerpts from the music soundtrack, written by Richard Rogers and Robert Russell Bennett were re-recorded for record albums. The original TV broadcasts comprised 26 half-hour segments and won an Emmy award in 1954 as “best public affairs program” and played an important part in establishing historic “compilation” documentaries as a viable TV genre. The music for this series was written in 24 movements. This movement, “Victory at Sea” was the 14<sup>th</sup> movement. The score was a favorite of President Richard Nixon, and part of it was played at his funeral.

Richard Rogers (1902-1979) was an American composer, known largely for his work in musical theater. With 43 Broadway musicals and over 900 songs to his credit, Rodgers was one of the most significant American Composers of the 20<sup>th</sup> century. He is best known for his songwriting partnership with Oscar Hammerstein II with whom he wrote musicals through the 1940s and 1950s, such as “Oklahoma,” “Carousel,” “South Pacific,” “The King and I,” “and The Sound of Music.” Rodgers was the first person to win the top American entertainment awards in television, recording, movies and Broadway - an Emmy, a Grammy, an Oscar, and a Tony Award - now known collectively as an EGOT. In addition, he was awarded a Pulitzer Prize, making him one of only two people to receive all five awards (Marvin Hamlisch - 1944-2012 -another American composer/conductor - is the other).

### **Capriccio Espagnol** (Nicolai Rimsky-Korsakov)

“Capriccio Espagnol” is the common Western title for a five-movement orchestral suite, based on Spanish folk melodies, composed in



## 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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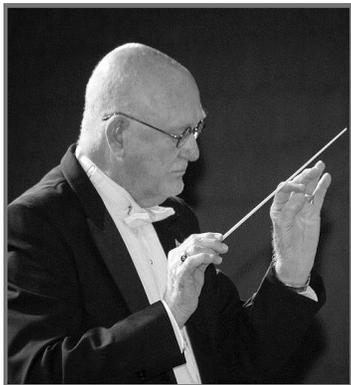
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## Our Conductor

**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.

## Program Notes – 35th Anniversary Concert (cont.)

by more famous stars. His most famous songs were “Funny Familiar Forgotten Feelings” sung by Don Gibson and later by Tom Jones; “Just Dropped In (To See What Condition My Condition Was In)” by Kenny Rogers; “Sweet Memories” by Andy Williams; and “Here Comes the Rain, Baby” by Eddy Arnold.

### **An Outdoor Overture** (Aaron Copland)

“An Outdoor Overture” had its genesis as a commission from Alexander Richter, the music director at the High School for Music and Art (now LaGuardia High School) in New York City. Richter was looking for music that would appeal to American youth. Copland responded with a brightly optimistic, wide-open triumph of Americana. It was premiered in December 1938 (ironically, indoors) at the high school. Copland's greatest works started to appear immediately on the heels of this piece.

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 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.

### **A First Suite in Eb for Military Band** (Gustav Holst)

This piece is considered one of the cornerstone masterworks in the concert band repertoire. Officially premiered in 1920 at the Royal Military School of Music, the manuscript was originally completed in 1909, convincing many other prominent composers that serious music could be written specifically for band. Prior to this piece, no serious music had yet been composed specifically for the band medium, and there was no standard instrumentation. The lack of a set instrumentation was a major obstacle for composers, in addition to the pervasive belief that an ensemble of assorted wind instruments lacked the tonal cohesiveness to produce significant music. However, the First Suite was so well conceived and organized for the band medium that it became the catalyzing force for music written specifically for woodwinds, percussion, and brass. So, enjoy listening for the three movements, each with its own character and

## Program Notes – 35th Anniversary Concert

### New Mexico March (John Phillip Sousa))

If you think you can predict what happens in a Sousa march, try this most unusual of his marches and be pleasantly surprised! One of Sousa's more obscure marches, it was written in 1928 and dedicated to the governor and people of the state of New Mexico. Sousa begins in customary march style, but then launches into a history of New Mexico with sounds of music from Native American, cavalry and Mexican traditions. The march concludes with a happy fusion of all these diverse styles. It hadn't been printed for many years until recently. What a unique march!

John Phillip Sousa (1854-1932) was an American composer and conductor known primarily for American military marches. He is known as "The March King" or "American March King," to distinguish him from his British counterpart Kenneth J. Alford who is also known as "The March King." John's father was a trombonist in the US Marine Band, and he enlisted his son in the Marine Corp as a band apprentice at age 13 to keep him from joining a circus band. John studied violin, piano, flute, several brass instruments, singing, and had perfect pitch. Sousa completed his apprenticeship in 1875, joined a pit orchestra and learned to conduct. He returned to the Marine Band as its conductor in 1880 and remained until 1892. Sousa is responsible for bringing the U.S. Marine Band to an unprecedented level of excellence: a standard upheld by every Marine Band Director since. He composed 132 military marches, remarkable for their rhythmic and instrumental effects.

### An American Trilogy (Mickey Newbury)

"An American Trilogy" is a song medley arranged and first recorded by country composer Mickey Newbury in 1971 and popularized by Elvis Presley who started singing it in concert in January 1972. The medley uses three 19<sup>th</sup> century songs: "Dixie" - a minstrel song that became an anthem of the Confederacy; "The Battle Hymn of the Republic" - a marching hymn of the Union Army during the Civil War; and "All My Trials" - a Bahamian lullaby related to African American spirituals and widely used by folk music revivalists.

Presley, with his hands-on approach to arranging his songs, modified Newbury's sequence by reprising after "All My Trials," both "Dixie" (in the solo flute) and with a bigger ending on "Battle Hymn." In all, over 465 versions have been recorded by various artists over the years - including Billy "Crash" Craddock's album "Live-N-Kickin" in 2009 - which I'm sure most of you have in your collections.

Milton Sims "Mickey" Newbury Jr. (1940-2002) was an American songwriter, recording artist, and a member of the Nashville Songwriters Hall of Fame. Newbury arguably inspired the spirit of the outlaw country movement more than any other artist and is in fact referenced in Willy Nelson's "Luckenbach, Texas" hit with the lines "Between Hank Williams' pain songs, Newbury's train songs..." while most of the listeners singing along with the song had no idea who Newbury was - his work being overshadowed and incorporated

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# BREVARD CULTURAL ALLIANCE

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Kitty Colman†  
Mike Freeman \*  
Bart Lipofsky  
Olympia Lord  
Connie Miller  
Aprell Robinson  
Margie Varuska  
Carolyn Ward

### Oboe

Jane Francoeur†  
Dee Pait  
Michelle Pittman  
Marianne Rigolini

### B♭ Clarinet

Robert Bellak  
Elizabeth Bryan  
Judy Dixon  
Susan Eklund\*  
Suzanne Gardner  
Kevin Hauser  
Eddie Pallone  
Neva Rossignol  
Harry Vickers  
Frances Youmans†\*  
(Concertmaster)

### Bass Clarinet

Kathleen Moore-Manship

### Contrabass Clarinet

Trevor Meyer

### Alto Saxophone

Brandon Adams  
David Ammerman  
Noah Bryan  
Jeff Vickers†

### Tenor Saxophone

David Knopp

### Baritone Saxophone

Jeff Murphree

### French Horn

Becky Atwood†  
Lisa DeVries  
Debra Parisi

### Trumpet/Cornet

Anna Bryan  
Cheree Coleman  
Andy Gregori  
Ken Morris†  
Tracy Patt  
James Paul  
Skip Watson  
Rick Whittenberger  
David Wilson \*

### Trombone

Daniel Bryan  
Harrison Cloninger  
Roger Goodman  
David Scarborough†  
Dale Swartout  
Ron Youmans\*

### Baritone/Euphonium

Bud Hilton  
Gerald Leach  
April Smith  
Scott Zinn†

### Tuba

David Colman  
Tyler DeVries  
Ed Moran†

### String Bass

Chris “Kermit” Charles

### Percussion

Steve Bryan†  
Suzanne Clark  
Russell 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

**New Mexico March** . . . . . John Phillip Sousa

**An American Trilogy**. . . . . Mickey Newbury  
Arranged by Rene J. Hulsker

**An Outdoor Overture**. . . . . Aaron Copland

**First Suite In Eb For Military Band** . . . . . Gustav Holst

**Victory At Sea**. . . . . Richard Rogers  
Arranged by Robert Russell Bennett

Intermission (15 minutes)

**Capriccio Espagnol**. . . . . Nicolai Rimsky-Korsakov

**British Eighth March**. . . . . Zo Elliott

**Danse Negre** . . . . . Samuel Coleridge-Taylor  
Transcribed by Marion Scott

**Light Calvary Overture** . . . . . F Von Suppe  
Arranged by Henry Fillmore

**The Sound of Music** . . . . . Richard Rogers  
Arranged by Robert Russell Bennett

(Encore)

**Stars and Stripes Forever** . . . . . John Phillip Sousa