

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.cfwind.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
Space Coast Flute Choir	http://www.scfo.org
Space Coast Symphony Orchestra	http://www.spacecoastsymphony.org

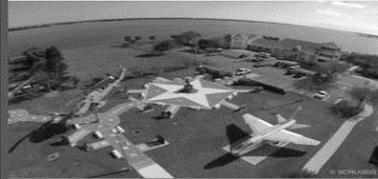



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Proudly providing Brevard County with quality musical entertainment since 1985

THE COMMUNITY BAND *OF* BREVARD

Presents MARCH MADONNES



MARCH 13, 2022
SUNDAY ★ 3PM

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. The Band was formed in 1985 to provide a performance outlet for adult musicians in the area. Our membership, currently numbering about 50, 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 Our concerts include many diverse musical genres, composers, and often previously unpublished works for band.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>.

CBOB'S FL DEPARTMENT OF AGRICULTURE & CONSUMER SERVICES REGISTRATION NUMBER IS CH35170. A COPY OF THE OFFICIAL REGISTRATION AND FINANCIAL INFORMATION MAY BE OBTAINED FROM THE DIVISION OF CONSUMER SERVICES BY CALLING TOLL-FREE (800-435-7352) WITHIN THE STATE. REGISTRATION DOES NOT IMPLY ENDORSEMENT, APPROVAL, OR RECOMMENDATION BY THE STATE.



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Program Notes – March Madness

alternates between 4/4 and 3/4, followed by a waltz which alternates between 3/4 and 2/4, and finishes with a rondo (a composition structure different from, but equivalent to a waltz or march) in 6/8. Each movement depicts a quirky, slightly distorted, and cheerful melody that is developed throughout the suite. The final movement, Rondo, develops the entire movement based on the first five chords played in the introduction. The Rondo is upbeat, playful, and energetic.

See Robert Jager bio under “Esprit De Corps” above. Additional info - his parents met while playing for the Salvation Army bands and Robert began his career as a composer by preparing hymns and hymn variations to play alongside his father at the church where his father was a minister. He is the only three-time winner of the American Bandmaster’s Association “Oswald Award.”

The Washington Post March

John Phillip Sousa

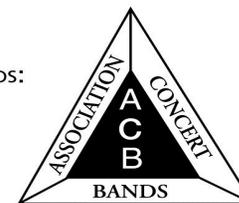
Composed by Sousa in 1889, this march has remained as one of his most popular marches. The piece was commissioned by the Washington Post newspaper as a march for the newspaper’s essay contest awards ceremony, in conjunction with a campaign to promote the newspaper under new ownership. It quickly became quite popular in both the United States and Europe as the standard musical accompaniment to the “two-step,” a late 19th century dance craze. This led to a British journalist dubbing Sousa “The March King” - a title which was quickly adopted world-wide in reference to Sousa. March enthusiasts have argued that the trio section’s mellow and moving phrases are among Sousa’s most musical.

See the Sousa bio under “The Free Lance March” above. Additional info - he wrote his first composition “An Album Leaf” while a student, but his teacher dismissed it as “bread and cheese” and the composition was subsequently lost. Sousa also wanted a tuba that could sound upward and over the band whether its player was seated or marching. His suggestions and requirements resulted in the development of the sousaphone.

Program Notes by Dale Swartout Copyright 2022

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The International Voice of Community Bands

www.acbands.org



Coat of Arms

George Kenny

What a march! This march dates back to 1957, and uses traditional march form and style, with part writing that makes every part interesting to play. The trio is sure to bring a smile to everyone's face.

The name George Kenny is a pseudonym for Kenneth G. "Ken" Whitcomb (1926-1997), a Michigan-born composer, conductor, educator, clarinetist, and saxophonist. He co-wrote a band method called "Sessions in Sound." His only notable composition is "Coat of Arms." Ken served as the second conductor of the West Point Military Academy Band, followed by his transfer to Germany where he became conductor of the 30th United States Army Band. After his military service, he worked for Walt Disney at Disneyland as a composer and arranger for Disney festive music to be played at various Disney entertainment parks throughout the world.

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 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-present) 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.

Third Suite

Robert Jager

I – March; II – Waltz; III – Rondo

A True classic in the repertoire of the modern concert band, this delightful suite was composed in 1966 and opens with a march which

Good Afternoon,

Today's concert features both American and European traditional marches, plus several concert pieces that include a march. The musical form of a typical American march begins with the Introduction. The introduction is four, eight, or sixteen measures long. The introduction sets the mood of the music.

The different sections in a March are called Strains. Each strain contains one main melody. There are usually three different strains plus a contrasting section called the Trio.

The First Strain of a march is the main melody. The Second Strain of a march is usually sixteen measures long and introduces a second melody to the listeners. Many times the composer will choose to have this second melody played softer for contrast.

The next part of a typical, American style march is the Trio, which is the featured melody of the March. We can identify this section by listening for two things: 1) a key change (usually adding one flat to the key signature), and 2) an immediate or abrupt change in volume from loud to soft by the entire band. The Trio section is usually thirty-two measures long.

The Break Strain comes next, which is the "raucous" part of the march often referred to by Old-school musicians as "The Dog Fight" in reference to aerial fighter-plane battles. The purpose of the Break Strain is to break up the march between the Trio and Coda sections. The Break Strain always produces an excitement for a listener and musician alike.

Lastly, a march will conclude with a Coda or "Recap" section that wraps up and returns the audience to a final rendition of the Trio theme with occasional modifications.

I hope you enjoy today's concert and look forward to seeing you, your family and friends at our next performance, "*Audience Favorites*", on Sunday, June 5, 2022 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.

The Community Band of Brevard

All concerts below take place at Merritt Island High School Auditorium

“Audience Favorites”

Sunday, June 5, 2022 at 3:00 PM – FREE concert

Central Florida Winds

March 26, 2022 at 3:00 PM Park Avenue Baptist Church, Titusville

March 27, 2022 at 3:00 PM Eastminster Presbyterian Church, Indialantic

Space Coast Symphony Orchestra

April 23, 2022 at 7:00 PM Eau Gallie H.S. Performing Arts Center

April 24, 2022 at 3:00 PM Waxlax Center for the Performing Arts, Vero Beach, Florida

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 Edgewood Jr./Sr. High School band room. For more information, call 321-338-6210 or write 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 – March Madness

abroad, his marriage gradually dissolved. He then took a mistress by whom he had eight children. Upon Johann’s death, his ex-wife then encouraged his sons to pursue their musical passions - thus three of his sons became musicians and composers, of which Johann II was the most famous. He died from scarlet fever (contracted from one of his illegitimate children) with fellow composers paying tribute by commenting that “Vienna without Strauss is like Austria without the Danube.”

First Suite in Eb

Gustav Holst

1 – Chaconne; 2 – Intermezzo; 3 - March

The “First Suite in Eb” is considered one of the cornerstone masterworks in the concert band repertoire. Officially premiered in 1920 at the British Royal Military School of Music, the manuscript was originally completed in 1909. This piece convinced many other prominent composers that serious music could be written specifically for band. At the time, the majority of music played by bands consisted of popular music and orchestral transcriptions. No serious music had yet been composed for the band medium, and there was no standard instrumentation, which was a major obstacle for composers. In addition, composers of the time had a pervasive belief that an ensemble of assorted wind instruments lacked the tonal cohesiveness needed to produce significant music. To overcome the lack of standardized instrumentation, Holst scored the suite for 19 instruments, with 17 remaining parts labelled “ad lib,” meaning they were unnecessary for performance and could be added or discarded as needed without disturbing the integrity of the work.

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 - and was regarded as a formidable trombonist. 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.

Program Notes – March Madness

“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.

Radetzky March

Johann Strauss

“Radetzky March” was composed by Johann Strauss I and dedicated to Field Marshal Joseph Radetzky von Radetz. First performed in 1848 in Vienna, it soon became popular among regimented marching soldiers. Strauss was commissioned to write the piece to commemorate Radetzky’s 1848 victory at the Battle of Custoza during the unsuccessful First Italian War of Independence from the Austrian Empire. Along with the “Blue Danube” waltz by Johann Strauss II, this piece became the unofficial Austrian national anthem.

For the trio, Strauss used an older folk melody sung by Tineri, a contemporary Viennese songstress, originally in 3/4 time. When Radetzky came back to Vienna after the battle, his soldiers were singing the then-popular song. Strauss heard the singing and incorporated the melody, converted to 2/4 time, into the march.

Johann Strauss I (1804-1849), was an Austrian Romantic composer famous for his light music, namely waltzes, polkas, and other dance music. He is best known for this march, and for fathering Johann Strauss II who composed similar music and became known as the Waltz King. Johann had six children of whom Johann II was the eldest. He was a strict disciplinarian and demanded that none of his sons pursue careers in music, despite their display of musical talent. Due to frequent tours



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

Robin Kessler. Rob Kessler's musical career has spanned the gamut. After six years as an active duty Army saxophonist, Rob studied at The Ohio State University and received a degree in Music Education. He taught school band for 10 years and worked in music retail for another 12 years. All the while he served as an Army Band commander in the Army Reserve and Ohio Army National Guard. Rob finished his military career in the Honor Guard and as a Deputy Senior Bandmaster for the National Guard, retiring in 2016 as the rank of Chief Warrant Officer 5 after 42 years of service. Rob currently lives in Merritt Island, Florida, and works on Patrick Space Force Base. He is married to Central Florida Winds clarinetist Judy Kessler, whom he met in the 338th Army Reserve Band. Their son Derek and daughter Erin both continue the family tradition and serve in the 122nd Ohio Army National Guard Band.



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BREVARD
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Program Notes – March Madness

The Free Lance March

John Phillip Sousa

“The Free Lance March”, taken from Sousa’s operetta of the same name, was composed in 1905, and by opening in 6/8, then switching to 2/4 midway, has an unorthodox construction when compared with most other Sousa marches. The “Free Lance” of the operetta was Sigmund Lump, a clever goatherd who hired himself out as a mercenary leader to two opposing armies, maneuvered his forces so that neither side could win, and then declared himself emperor of both nations. There were so many spirited march tunes in the operetta, that Sousa apparently felt obligated to create a march that included most of them, thus resulting in “The Free Lance March.” The trio of the march corresponds to the song “On to Victory” in the operetta, and some editions of the march were published under that title.

John Phillip Sousa (1854-1932) composed 132 military marches. 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. When Sousa resigned as Director of the Marine Band, to form his own civilian band, he was presented with a handsome engraved baton at his farewell concert by the members of the Marine Band as a token of their respect and esteem. This baton was returned to the Marine Band by his daughters in 1953. The Sousa baton is now traditionally passed to each new Director of the Marine Band during change of command ceremonies.

Suite of Old American Dances

Robert Russell Bennett

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

“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

An American Fanfare

Rick Kirby

This dynamic concert opener takes the normally hymn-like strains of “America” (My Country ‘Tis of Thee) and incorporates it into a fast and energetic fanfare. The actual melody is stated only once in its entirety. Many liberties are taken with both melodic and harmonic elements of the original, creating a powerful presentation!

Rick Kirby (1945-present) was born in Boston and educated in the New England area. He taught at several universities and high schools in Wisconsin, retiring in 2001 to pursue a full-time career as a composer and arranger. He is presently the staff arranger for the Sound of Sun Prairie Marching Band and the Wisconsin State Champion Waukesha West High School Marching Band. Kirby was selected as Wisconsin’s Phi Beta Mu Outstanding Band Director for 2007.

The Star Spangled Banner

John Stafford Smith/Francis Scott Key

(As performed by The United States Air Force Band & Singing Sergeants)

The music for “The Star-Spangled Banner” was written by British composer John Stafford Smith around 1773. The lyrics came from “Defense of Fort McHenry” written by American lawyer and amateur poet Francis Scott Key in 1814 while captive on board a British warship. He was inspired to write when he saw the American flag flying above Fort McHenry after US forces fought off British attacks in the Battle of Baltimore during the War of 1812.

However, the anthem wasn’t adopted by the United States as its official national anthem until March 1931. Prior to that, other songs were used for official functions, such as “Hail, Columbia;” “America the Beautiful” and “My Country, ‘Tis of Thee.”

John Stafford Smith (1750-1836) was an English church organist best known for writing the music for “The Anacreontic Song” which became the tune for “The Star-Spangled Banner.”

Francis Scott Key (1779-1843), was on board a British warship serving as an emissary for President Madison to negotiate the release of specific high-ranking prisoners. When the British started their attack, they retained Key captive until the battle was over. On the face of it, Key seemed an unlikely candidate to write such a poem, as he was a staunch opponent of the war.

In Memoriam



Today’s concert is dedicated to the memory of **Donald Hendrick, Jr.** Don was a tenacious, out-spoken lover of art, music and education who gave generously to organizations up and down the Space Coast. Don passed away on January 25th.

For many years Don and his wife Dee, have been the Community Band’s most ardent and generous supporters. Don and Dee have helped the Band purchase much-needed equipment and have frequently issued matching donation challenges to our audiences.

Don and Dee rarely missed a Community Band concert, and because Don was a veteran, they always especially appreciated our patriotic-themed concerts. During one of our concerts Don was thrilled to have the honor of conducting our Band’s standard encore piece, “The Stars and Stripes Forever”.

Don’s belief in the power and importance of books, music and fine art has made Brevard County a better, richer place, and we will miss him dearly.

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.

Musicians

Flute/Piccolo

Heidi Bronoski
Kitty Colman†
Nathalia Cowhill
Mike Freeman *
(Announcer)
Bart Lipofsky
Olympia Lord
Aymone Pointet
Jennifer Reeg
Carolyn Ward
Steve Weinberg

Oboe

Dee Pait
Michelle Pittman
Marianne Rigolini†

B♭ Clarinet

Charles Boyer
Jacob Cyrus
Judy Dixon
Susan Eklund*
Suzanne Gardner
Kevin Hauser
Lainie Kral
Denise McAtee
Eddie Pallone†
(Concertmaster)
Kathy Roehrich
Neva Rossignol
Susan Rowe
Harry Vickers

E♭ Clarinet

Judy Kessler

Bass Clarinet

Kathleen Moore-Manship
Fred Mahan

Alto Saxophone

David Ammerman
Michael Salimbene
Jeff Vickers†

Tenor Saxophone

David Douglass
Kenneth Waka

Baritone Saxophone

Jeff Murphree

French Horn

Fred Brownlee†
Jan Brownlee
Lisa DeVries
Tom Hollinger
Gary LeBlanc
Lynne Miner-Hasler
Debra Parisi

Trumpet/Cornet

Cheree Coleman
Andrew Coyle
Nancy Goodier
Dave Millard
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Mike Torres
Rick Whittenberger

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Jim Boyd
Bob Casagrand
Harrison Cloninger
Owen Fisher
Andy Lester
David Scarborough†
Dale Swartout

Baritone/Euphonium

Bud Hilton
Scott Zinn†

Tuba

David Colman†
Tyler DeVries
Ed Moran

Percussion

Suzanne Clark
Patrick Cowhill
Marcella Frese
Mike McNary†
Evan Rossignol

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. ***

American Fanfare Rick Kirby

Star Spangled Banner Francis Scott Key

The Free Lance March John Philip Sousa

Suite of Old American Dances Robert Russell Bennett
1 - Cakewalk; 2 - Schottische; 4 - Wallflower Waltz;
3 - Western One Step

Radetzky March. Johann Strauss

Intermission (15 minutes)

First Suite in Eb. Gustav Holst
1 - Chaconne; 2 - Intermezzo; 3 - March

Coat of Arms. George Kenny

Espirit De Corps Robert Jager

Third Suite Robert Jager
I - March; II - Waltz; III - Rondo

Washington Post March John Philip Sousa