

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

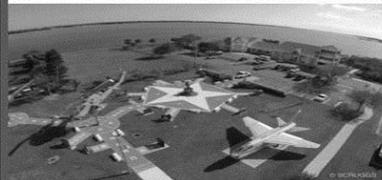


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Veterans Memorial Center Museum, Library, Plaza, & Park

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www.veteransmemorialcenter.org



- Over 5,000 military artifacts covering the Revolutionary War through the War on Terror
- 3-story observation tower
- Souvenirs and military memorabilia available for purchase to support the museum and Brevard veterans
- Tours can be scheduled by calling 321-453-1776 ext. 3



Proudly providing Brevard County with quality musical entertainment since 1985

The Community Band of Brevard

presents

The Liberty
Bell March

Film Score
Classics

James
Bond Suite

Seventy Six
Trombones

Audience

Favorites

Sunday June 5, 2022

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>.

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Program Notes – Audience Favorites

Monty Norman (1928-present), born Monty Noserovitch, is an English singer and film composer famous for writing the score to the first James Bond film, “Dr. No,” and the “James Bond Theme” – which became the signature theme of the James Bond franchise. However, the producers of “Dr. No” were dissatisfied with Norman’s original arrangement and had John Barry (1933-2011), an English composer and conductor of film music, re-arrange the theme. John went on to compose the scores for the next fourteen James Bond films (which included “Goldfinger”), and later claimed that he actually wrote the theme. But Norman won two libel actions against publishers for claiming that Barry was the composer and thereby successfully claimed the royalties for the theme throughout the Bond movie franchise. However, Monty was never offered another James Bond film. By the way, “Live and Let Die” was written by Paul and Linda McCartney; and “For Your Eyes Only” was written by Bill Conti and Mike Leeson, chosen via a competition with the US band Blondie who ultimately recorded and released a completely different song with the same title.

El Capitan

John Philip Sousa

The march “El Capitan” was written by Sousa in 1896 for his three-act operetta of the same name. This was Sousa’s first successful operetta and his most successful stage work. It ran for 112 performances on Broadway and 140 performances in London, and toured almost continuously for four years in the United States and Canada. The march is composed of themes from the operetta and has become a standard work for brass bands.

See the Sousa bio under “The Liberty Bell” 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



Program Notes – Audience Favorites

Vinton, Dion, Johnny Mathis, Julie Andrews, and Patti Page among others. He was also responsible for many of Aretha Franklin's early recordings, including her 1964 tribute album to Dinah Washington, "Unforgettable." According to writer Ursula Rivera, Mersey "was able to provide musical arrangements that highlighted Aretha's unique voice whether she was singing a noisy blues number or a heartbreaking ballad." Mersey also arranged and composed for CBS Television and films, producing several albums of incidental music including jazz compositions such as this 3-movement piece. Enjoy!

An American in Paris

George Gershwin

In 1926 George traveled to England to manage the production of his "Lady Be Good" in London. Before the opening, there was time for him to spend a week in Paris with friends. While there he conceived and started work on "American in Paris." Two years later, on another trip to Paris and between meetings with the likes of Milhaud, Ravel, Stravinsky, Prokofiev, and Poulenc, he continued work on "American in Paris." In August 1928 he completed the piano sketch and started work on the orchestration, which he completed in November. Walter Damrosch then conducted the premier performance at Carnegie Hall in December, 1928.

No Gershwin before him had ever shown an aptitude for music, and George was no musical prodigy. His musical successes came not from an innate musical gift, but from hard work as well as a passion and realization that popular idioms could become something important, and something American in the hands of a good musician. He began his career as a song plugger on New York City's Tin Pan Alley but soon started composing Broadway theater works with his older brother Ira. Gershwin produced a long string of successful scores for Broadway and Hollywood, culminating in "Of Thee I Sing" which won the 1932 Pulitzer Prize, the first musical comedy to do so. Among his other major works are "Rhapsody In Blue," "Porgy and Bess," "Lady Be Good," "Girl Crazy," and "Shall We Dance." He had not yet reached the age of thirty-nine when his death from a malignant brain tumor shocked and saddened the world. His compositions have been adapted for use in film and television, with several becoming jazz standards.

James Bond Suite

Monty Norman

This suite is an arrangement of the James Bond theme and scores written for three of the Bond movies presented in four movements – given the familiarity of these songs we really don't have much more to say about them. The interesting part of this suite really revolves around the composer and arranger, Monty Norman.

Chairman's Message

Good Afternoon,

Welcome to the final concert of our 37th season. Today's concert features a variety of works from traditional Sousa Marches to well-known Broadway and Movie themes.

The Band has come a long way since our first performance in 1985. Those of us who have been with the Band for many years and some who have been with the Band from the very beginning have seen major advances in the quality of its performances.

We owe a lot to the people who have nurtured and supported the Band. Most of all, we are greatly indebted to Marion Scott, who founded the Band and was the conductor of the Band for more than 35 years.

At the present we are truly blessed to have Robin Kessler as our conductor. Under his musical guidance we will continue to pursue our goal of programming interesting, challenging, and entertaining concerts for you.

We acknowledge also the members past and present, as the Band would not exist without them, and clearly the Band wouldn't be of the quality it is today if it weren't for their hard work.

And finally, we thank you our audience. Your presence and your applause are the rewards we get for the time we spend preparing our concerts.

I hope you enjoy today's concert and look forward to seeing you, your family and friends at our next performance, "*British Band Classics*", on Sunday, September 11, 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

“British Band Classics”

Sunday, September 11, 2022 at 3:00 PM – FREE concert

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.

An Invitation

Do you play an 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 – Audience Favorites

the 1984, 1988, 1996, and 2002 Olympic Games. Jay writes for elementary bands, the United States Marine Band, and various Drum and Bugle Corps who consistently win world championships with his music.

Seventy Six Trombone Meredith Willson/Arr. By Leroy Anderson

“Seventy-Six Trombones” is a show tune and the signature song from the 1957 musical “The Music Man” by Meredith Willson, a film of the same name in 1963 and a made-for-TV movie in 2003. In the musical, it is the primary sales pitch for a boy’s band, sung by Professor Harold Hill. Hill uses the song to help the townspeople visualize a band he claims to have seen with 76 trombones, 110 cornets, more than a thousand reeds, double bell euphoniums, and fifty mounted cannon (which were popular in bands of the late 19th century).

This particular arrangement by Leroy Anderson incorporates other popular marches, including the “National Emblem March” by Edwin Eugene Bagley, the Swedish march “Under the Blue and Yellow Flag” by Viktor Widqvist, the “Second Regiment Connecticut National Guard March” by D.W. Reeves, plus “Stars and Stripes Forever” and “The Washington Post March” by John Philip Sousa (in whose band Meredith had actually played).

In Willson’s home town of Mason City, Iowa, the song is honored in a building called “Music Man Square,” which is located next to Willson’s boyhood home. In one large room, there are 76 donated trombones hanging from the ceiling.

Meredith Willson (1902-1984) was an American flutist, composer, conductor, musical arranger, bandleader, playwright, and author. In addition to “The Music Man” Meredith wrote three other Broadway musicals including “The Unsinkable Molly Brown” (1960). He also wrote classical music and a number of well-known songs such as “You and I,” “Till There Was You,” “It’s Beginning to Look a Lot Like Christmas,” and “May the Good Lord Bless and Keep You.”

Leroy Anderson (1908-1975) was an American composer of short, light concert recordings which were immense commercial successes. His most famous pieces are “Blue Tango” which was the first instrumental recording to ever sell one million copies, “Sleigh Ride,” and “The Syncopated Clock.”

A Jazz Suite

Robert Mersey

Robert Mersey (1917-1994) born Robert David Mirsky, was an American musician, arranger and record producer. Throughout the sixties he worked as an arranger and producer for Columbia Records, where he was responsible for records by Andy Williams, Barbra Streisand, Bobby

Program Notes – Audience Favorites

criticized as being between serious opera and musical comedy. That criticism is outweighed by the fact that the beauty of the music and its expressive content is so right for the occasion. As a result, his opera is the only American opera to survive beyond its time, and the only one whose music is widely known.

George's folk opera "Porgy and Bess" served as a fitting climax to his brief but spectacular career because it represents both the popular and serious sides of his work. This arrangement by Robert Russell Bennett (1894-1981), an American composer and arranger, includes: "Summertime," "A Woman Is a Sometime Thing," "I Got Plenty o' Nuttin'," "Bess, You Is My Woman," "It Ain't Necessarily So," "Picnic Parade," and "Oh Lawd, I'm On My Way."

George Gershwin (1898-1937), born Jacob Gershwine, was an American pianist and composer. He was a great creator who helped shape an American culture. He turned popular song into a vital and respectable art form by embellishing it with the harmonic, rhythmic, and melodic resources of serious music. He created a handful of works which are among the finest achievements of any American composer and which are of immeasurable influence on American music. You will see more Gershwin bio details under "American in Paris" later in these notes.

Film Score Classics

Arranged by: Jay Bocook

"The Seahawk" - composed by Erich Wolfgang Korngold, was the theme for the 1940 movie "The Sea Hawk" starring Errol Flynn and Brenda Marshall as an English privateer defending England against the Spanish Armada.

"As Time Goes By" - music from the 1942 movie "Casablanca," composed by Herman Hupfeld in 1931. The movie starred Humphrey Bogart and Ingrid Bergman. Bogart played an American expatriate during WWII who must choose between his love for a woman or helping her and her husband escape the Germans.

"Kings Row" - music from the 1942 movie of the same name, composed by Erich Wolfgang Korngold starring Ann Sheridan and Ronald Reagan. It tells the story of young people growing up in a small American town at the turn of the twentieth century.

"Tara's Theme" - music from the 1939 movie "Gone with the Wind" composed by Max Steiner starring Clark Gable and Vivien Leigh. The film was set in the south during the Civil War telling the story of Scarlett O'Hara, strong-willed daughter of a plantation owner.

Jay Bocook (1953-present) is a professional American composer and arranger, and also the Director of Athletic Bands at Furman University in Greenville, South Carolina. In addition, he works as a staff composer/arranger for Hal Leonard. His arrangements were featured at



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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Program Notes – Audience Favorites

Coincidentally, Sousa received a letter from his wife saying their son had marched in a parade in honor of the Liberty Bell. Sousa immediately agreed to the title, had the march published which became an immediate success and is now played as part of an exhibit in the Liberty Bell Center in Philadelphia. Also, in a less nationalistic setting, the march was used as a theme for the British TV comedy program “Monty Python’s Flying Circus” (1969-74).

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.

Porgy and Bess Selection

George Gershwin

In 1926 George read DuBose Heyward’s novel “Porgy” and immediately saw the possibilities of transforming it into an opera. It was almost eight years, however, before legal arrangements were completed to allow Gershwin to begin writing the music. Its premiere was at New York’s Alvin Theater in October 1935 and it ran for 124 performances. The all-black cast featured Todd Duncan as Porgy and Anne Brown as Bess. Its short run was a flop by Broadway standards. However, it was revived in 1942, almost five years after Gershwin’s death, and the show had the longest run of any revival (286 performances) up to that time in Broadway musical history. In 1953 it was once again revived, this time at New York’s Ziegfeld Theater, and ran for 305 performances. Between 1952 and 1956, “Porgy and Bess” toured the major cities around the globe, including those behind the Iron Curtain, and in 1959 was made into a lavish movie starring Sidney Poitier, Dorothy Dandridge, and Sammy Davis, Jr.

During all of the presentations for its first forty years of existence the show was never given in its entirety. Finally, in 1975, it was presented completely in a concert format in Cleveland, and the following year the Houston Grand Opera Company gave the work its first complete stage presentation. Gershwin’s folk opera has been

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

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.

The Liberty Bell March

John Phillip Sousa

“The Liberty Bell” was at the time a new composition as yet untitled, but written for Sousa’s unfinished operetta “The Devil’s Deputy” before financing for the show fell through. Shortly afterwards, at the Columbian Exposition in Chicago Sousa and his band manager George Hinton watched the spectacle “America,” in which a backdrop depicting the Liberty Bell was lowered. Hinton suggested “The Liberty Bell” for the title of Sousa’s unnamed march.



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SAT, JUN 18, 7 PM . The Scott Center at Holy Trinity, Viera

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SAT, JUN 25, 7 PM . The Scott Center at Holy Trinity, Viera
SUN, JUN 26, 3:30 PM . Riverside Presbyterian Church, Cocoa Beach

A SCANDANAVIAN TOUR

This enchanting program explores the kaleidoscopic colors of Scandinavia with music from Nielsen, Grondahl, and Sibelius.

SAT, JULY 23, 7 PM . The Scott Center at Holy Trinity, Viera

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SAT, AUG 20, 7 PM . The Scott Center at Holy Trinity, Viera

REMEMBERING 9-11

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SAT, SEPT 10, 7 PM . The Scott Center at Holy Trinity, Viera

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* Charter Member—
participated in
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Program

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

American Fanfare Rick Kirby

Star Spangled Banner Francis Scott Key

The Liberty Bell March John Philip Sousa

Porgy and Bess George Gershwin

**Film Score Classics Arranged By Jay Bocook
(The Seahawk; As Time Goes By; Kings Row; Tara's Theme)**

Intermission (15 minutes)

Seventy Six Trombones. Meredith Wilson

**Jazz Suite. Robert Mersey
(1-Offbeat; 2-Blue Sax; 3-Dramatic)**

An American In Paris George Gershwin

**James Bond Suite Monty Norman
(I-James Bond Theme; II-Live and Let Die; III-For Your Eyes Only; IV-Goldfinger)**

El Capitan March John Philip Sousa