

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/
Brevard Symphony Youth Orchestra	http://www.bsyo.us/
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.com/
Melbourne Municipal Band	http://www.melbournemunicipalband.org/
Space Coast Flute Choir	http://scfo.org/
Space Coast Pops	http://www.spacecoastpops.com/
Space Coast Symphony Orchestra	http://www.spacecoastsymphony.org

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The Community Band



Of Brevard

*Recipient of the John Philip Sousa Foundation's
1999 Sudler Silver Scroll Award*

**A JOHN
PHILIP
SOUSA
STYLE CONCERT**

**September 18, 2011
2:00 PM**

**Merritt Island
High School**

Featuring:
Shelle Waller, vocalist



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.

The Band takes seriously its responsibility to provide entertaining concerts at the highest level of quality. That commitment has brought us several invitational performances of which we are very proud. Those include: Florida Music Educators Assoc. Convention (Tampa, January 1989); American School Band Directors Assoc. National Convention (Orlando, July 1989); Florida Bandmasters Assoc. Summer Convention (Ocala, July 1993 and Ocala, July 1997); and the Assoc. of Concert Bands National Convention (Gainesville, April 1995).

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 Our concerts include many diverse musical genres, composers, and often previously unpublished works for band.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, contact Mike Freeman at (321) 725-9191 or mike@CommunityBandOfBrevard.org. Also visit our Web site at <http://www.CommunityBandOfBrevard.org>.

Board of Directors

Conductor	Marion Scott
Associate Conductor	Aaron Collins
Chairman	Mike Freeman
Vice Chairman	TBD
Personnel Manager	Howard Cmejla
Business Manager	Connie Miller
Publicity/Advertising Coordinator	TBD
Librarian	Paige Klaus
Secretary	Terri Poppell

Program Notes – Sousa Concert (cont.)

Time to Say Goodbye (Con Te Partitó) (L. Quarantotto, F. Sartori, Arr. Jerry Brubaker)

Time To Say Goodbye is a true international hit. It was recorded originally in Italian by the blind Italian opera star, Andrea Bocelli. Sarah Brightman heard Bocelli's recording in a restaurant and was so enchanted by it that she had her staff seek out details of it. She had been asked to find a song to perform at the retirement fight of the German world light-heavyweight champion, Henry Maske, and felt that *Con Te Partiro* would be perfect. After Brightman's staff successfully tracked down Bocelli, the two of them recorded it as a duet accompanied by the London Symphony Orchestra. They performed the song live in the ring in November 1996, to the great delight of the crowd. Maske wept. Since then, the song has become the biggest selling single of all time in Germany. On May 10, 1997, the song was performed on a British TV airing of the National Lottery and within a week it was the number 2 single there. It has risen to the number one spot in France, Holland, Belgium, Switzerland and has been near the top of most of the charts around the world.

Humoresque on Swanee (John Philip Sousa, Arr. Keith Brion)

Humoresque on Swanee was arranged and published in honor of the 2004 Sousa Sesquicentennial. Sousa wrote the original in 1920, basing it on the hit song from Gershwin's Broadway show *Sinbad*. He also included fragments of "Hail, Hail the Gang's All Here," "Listen to the Mocking Bird," "Dixie," and "Old Folks at Home."

The Beau Ideal March (John Philip Sousa)

Written for the National League of American Musicians in 1893, the *Beau Ideal* was intended as a salute to the Sousa band musicians.

Zampa Overture (L.J.F. Herold, Arr. V. F. Safranek)

Louis J. F. Herold lived in France during his life, 1791 to 1833. Although he lived only 42 years, he composed a long succession of brilliant operas and was well-known during his day. The opera *Zampa* (1831) was the best of all his operas, and the overture to *Zampa* is frequently played even today. It is the only work for which this composer remains known today. This work was originally written for orchestra, and transcribed for band by V.F. Safranek. The original violin parts are very complicated, and Safranek gave these parts to the clarinets. This delightful overture is every bit as exciting today as it was the day it was written.

Program Notes by Terri Poppell and Enoch Moser. Copyright 2011



"There is one thing that freezes a musician more than the deadliest physical cold, and that is the spiritual chill of an unresponsive audience!" —J.P. Sousa

Program Notes – Sousa Concert (cont.)

Washington Post March (John Philip Sousa)

During the 1880's, several Washington, DC newspapers competed for public favor. One of those, the Washington Post, sponsored an essay contest for school children. The owners of the newspaper asked Sousa to compose a march for the award ceremony in June, 1889. When the march was played by Sousa and the Marine Band, it was enthusiastically received, and became exceptionally popular in Washington within days.

People Who Live in Glass Houses (J. P. Sousa, Ed. John R. Bourgeois)

In 1892, John Philip Sousa left his position as conductor of the U.S. Marine Band, forming the Sousa Band. He wrote the suite *People Who Live in Glass Houses* in 1909, the year before the Sousa Band's world tour. The music in this suite was written in the character of the music from the countries or regions from which the various drinks originate. Sousa later revised the suite and used it as ballet music for his opera, *The Bride-Elect* in 1923. This suite is in four movements: The Champagnes, The Rhine Wines, The Whiskies - Scotch, Irish, Bourbon, and Rye, and The Convention of the Cordials (liqueurs). The suite was finally edited and published in 2002 by Col. John Bourgeois, retired commander of the Marine Band.

The Invincible Eagle (John Philip Sousa)

Written in 1901, this sterling march celebrated Sousa's American patriotism and was dedicated to the Pan-American Exposition in Buffalo, New York.

Waltz No. 2 (Dmitri Shostakovich, Arr. Johan de Meij)

For those who view Shostakovich as a grim-looking man with glasses like the bottom of milk bottles who wrote very serious, very long, and sometimes very loud music about the woes of Soviet Russia, this music will come as light relief. As part of a competition in Leningrad (now St. Petersburg), where he lived, Shostakovich wrote the first *Jazz Suite* in 1934. It was written for a small orchestra, in three movements. On a commission from the State Jazz Ensemble, he published the second *Suite* in 1938. Originally misidentified as the "lost" *Suite for Jazz Orchestra, No. 2*, Shostakovich's *Suite for Variety Stage Orchestra* is notable for the addition of saxophones, accordion and guitar to the typical symphony orchestra instrumentation. The appealing *Waltz No. 2* is in a light classical style, and was featured in Stanley Kubrick's film, *Eyes Wide Shut*.

The Bride-Elect March (John Philip Sousa)

The *Bride Elect* is a Sousa operetta that was first staged in 1897. The story is a typically goofy tale of two farcical kingdoms which become involved over the shooting of the king's goat. As a proper reparation for the offence, a peace commission finally decides on the King's marriage to the princess of the offending country, thus making the opposing princess the bride elect. From this highly charming music, Sousa extracted one of his finest and most delightful operetta selections, the *Bride-Elect March*.

Chairman's Message

Welcome to the first concert of our 2011-2012 concert season!

We're opening our season with a crowd-pleasing theme. Our "Sousa Style" concerts have been very popular over the years, and we aim to keep the trend going. John Philip Sousa was an entertainer as well as a composer. He traveled the world entertaining hundreds of audiences. Each concert would typically feature classical and contemporary works, and sometimes even a world premiere of a work by a local composer. Often both virtuoso instrumentalists and vocalists would perform with Sousa's band.

You will notice large cards placed on stage with numbers. These correspond to the "numbers" on the Program page, thus the phrase, "our next number will be..." In between numbers, Sousa would often play encore pieces, typically one of his own marches not mentioned in the program. A card with the encore title would be placed on stage so the audience would know what the encore title was.

We have endeavored to faithfully recreate Sousa's concert style. I hope you enjoy the show!

If you received either a mailed or e-mailed flyer, you also should have received a letter from me thanking all of you who have attended our concerts over the years, and expressing our gratitude for past support. Other than a small fee charged for equipment usage, our organization receives no funding except from concert donations. From these donations, all of our expenses must be met. We truly run on a shoestring budget, and it is our goal to continue to put on quality entertainment, as Sousa himself would have, for as long as we can.

Please add our future concert dates to your calendar. If you do not receive either a mailed or e-mailed concert announcement, fill out the mailing list form in your program and leave it in the lobby, or mail it to the indicated address. Likewise, if you wish to be removed from one or the other list, indicate your preference on the form as well.

Thank you for your generous support throughout the years. Enjoy today's performance, and we'll see you at our next concert!

Mike Freeman
Chairman, Board of Directors
The Community Band of Brevard

Acknowledgments

Our thanks to:

- Lindsey Freeman for designing our concert flyers.
- Aymone (Amy) Pointet for her help in constructing the program number/title cards for this concert.
- Terri Poppell for concert program production.
- Joyce Wilden for concert publicity.
- Tom Saam for his talents as distinguished photographer for the Band.
- Personalized Computing & Mailing Services, Inc. (PCMS) of Palm Bay for donating their time and services to mail our publicity flyers.
- Edgewood Jr./Sr. High School and Ms. Jessica Russell for their continued support and for allowing us to use their band room and equipment.
- Merritt Island High School auditorium staff for their expert lighting and logistical experience.
- Many individual band members who are volunteering their time and talents to the continuing successful operation of the Band.

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. You are invited to join us for rehearsals on Wednesdays at 7 P.M. in the band room at Edgewood Jr./Sr. High on Merritt Island. Call 321-725-9191 or 321-268-5312 or email mike@CommunityBandOfBrevard.org for more information.

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Program Notes – Sousa Concert (cont.)

Sandpaper Ballet (Leroy Anderson)

The Sandpaper Ballet is not a ballet score: Leroy Anderson intended it to be an orchestral work designed as a tribute to the soft-shoe style of dancing associated with vaudeville. Dancers from that beloved entertainment genre of yesteryear often rubbed sheets of sandpaper together to create what they believed was the right rhythmic accompaniment to their soft-shoe routines. As one might expect, Anderson's piece has been choreographed and performed by ballet companies, including the San Francisco Ballet, which regularly stages the piece. Anderson used sections of wood rubbed against sheets of sandpaper to achieve the quite unique sonic effect. The main theme is jaunty and carefree. The music gradually takes on a slightly brighter, more colorful manner. The sandpaper rhythms continue throughout and are even heard in what one might describe as brief cadenzas. In the end, once must assess this delightful gem as another humorous, colorful piece by that master of the light classics genre. —Robert Cummings

Adele's Laughing Song" from *Die Fledermaus* (Johann Strauss II)

Johann Strauss' popular operetta, *Die Fledermaus* premiered in Vienna on April 5, 1874, and "Adele's Laughing Song" is the operetta's most recognizable aria. Three residents of a house, Eisenstein and Rosalinde and their maid, Adele, are invited to the same party, but they each think they are sneaking out on the others. It is one of those plots popular in opera and Shakespeare that depends on intimate acquaintances suddenly not being able to recognize each other in close proximity. Adele, dressed in one of Rosalinde's most elegant gowns, "laughs" off Eisenstein's suggestion that she resembles his wife's chambermaid.

Poet and Peasant Overture (Franz von Suppé, Arr. Henry Fillmore)

Best described as a "comedy with songs," Suppé's *Dichter und Bauer (Poet and Peasant)* three-act operetta premiered in 1846, at Vienna's Theater an der Wien. In the *Overture to Dichter und Bauer* we find a rhythmic drive clearly learned from his perusal of scores by Gioachino Rossini (1792 - 1868). Like Rossini, Suppé repeats 8- or 16-measure melodic ideas, adding instruments and volume each time to increase intensity. The introductory segment of Suppé's *Poet and Peasant* begins with a brass chorale. As this lyrical theme progresses, the accompaniment thickens until a climactic mid-point, after which the texture becomes thin again. A heavy trill announces the aggressive middle section of the overture. After a few introductory bars we hear the famous, syncopated melody that descends in wide leaps before climbing upward. This, in turn, is interrupted by a glittering waltz section that creates a more tranquil mood. The faster material returns, this time with a concentration on the initial phrases of the fast material. When the waltz returns it is nearly a note-for-note reprise that again serves to provide drastic contrast. The fast material wins in the end, however, as the syncopated theme arrives with full force and pushes ahead in Rossini-like fashion to a powerful close. —from *All Music Guide*

Program Notes – Sousa Concert

The Star-Spangled Banner (as recorded by Sandi Patty) (Francis Scott Key, Arr. John Higgins)

Sandi Patty was born in Oklahoma City, OK, into a family of musicians, her father was a minister of music and her mother served as church pianist. She first performed at the age of two when she sang *Jesus Loves Me* for her church. Patty recorded her first album in 1979. Her career expanded after she won her first two GMA Dove Awards in 1982, and began singing backup for Bill Gaither and the Bill Gaither Trio. She headlined her first national tour in 1984, and reached national acclaim after her rendition of *The Star-Spangled Banner* was included during the ABC Statue of Liberty rededication broadcast on July 4, 1986.

America the Beautiful (Katharine L. Bates, Samuel Augustus Ward)

Although she had been to Europe many times, Katharine Lee Bates, a professor at Wellesley College in Massachusetts, had never seen much of her native country. So, in 1893, she attended the Columbian Exposition in Chicago and then traveled on to Colorado Springs. One day, she ventured to the top of nearby Pikes Peak. She was overcome by the view from the summit and that night wrote the first draft of a poem, *America the Beautiful*. It was published two years later in a magazine called *The Congregationalist*. In 1913, her poem was set to the music of *Materna*, a song written by Samuel Augustus Ward in 1895. That song's melody was first published in 1888 as a setting for the hymn *Oh Mother Dear Jerusalem*. So stirring and popular was *America the Beautiful* that it was serious competition for *The Star-Spangled Banner* when a national anthem was selected in 1931.

Light Cavalry Overture (F. von Suppé, Arr. Henry Fillmore)

Franz von Suppé was already a famous composer when he completed his operetta, *Die leichte Kavallerie*, which premiered in 1866, at the Carltheater in Vienna, where Suppé was Kapellmeister. Opening with a solo trumpet call, Suppé's overture to *Die leichte Kavallerie* immediately suggests a military tale. After the rest of the brass join the trumpet for a cadence, a solo horn repeats the entire gesture. In typical Suppé fashion, loud and soft segments alternate as a solo flute tries to present a theme, but is interrupted by outbursts from the orchestra before the opening trumpet melody returns, this time in several brass instruments and accompanied by an intense, repeated figure. All this serves as an introduction to the second section of the overture, which begins with a rapid pulse in the woodwinds supporting the main theme. Out of this grows the famous, "galloping" brass theme, which is almost immediately later taken by the entire orchestra, fortissimo. A slow, quiet passage leads to a clarinet solo that introduces a plaintive string theme with a distinctly, "eastern" flavor, created through the strategic placement of half steps. The galloping returns, and after a full statement, the opening trumpet call mingles with the galloping theme to create a crashing close. —from *All Music Guide*

Bullets and Bayonets March (John Philip Sousa)

This 1918 march was dedicated to the officers and men of the US Infantry in World War I.

Concert Calendar *

*All dates, times, and venues subject to change. Be sure you are on our e-mail or mailing list for concert updates, or visit www.CommunityBandOfBrevard.org.

The Community Band of Brevard

A HOLIDAY CONCERT

Sunday, December 4, 2011 at 3:00 PM
Merritt Island High School Auditorium — FREE concert

LaCITA CHRISTMAS ON THE GREEN (tentative)

Sunday, December 11, 2011
LaCita Country Club, Titusville — FREE concert

AT THE MOVIES

Sunday, March 25, 2012 at 3:00 PM
Merritt Island High School Auditorium — FREE concert

THE GREAT AMERICAN WEST

Sunday, June 3, 2012 at 3:00 PM
Merritt Island High School Auditorium — FREE concert

The Space Coast Swing Ensemble

The Space Coast Swing Ensemble performs music of the Big Bands of the 1930s to the 1950s. Now in its 2nd year, the Ensemble gives performances at dances, theater shows, concerts, and special occasions, and is blessed with many professional musicians from Brevard, Orange, Volusia, and Seminole counties.

Saturday, October 15, 2011	North Brevard Senior Center
Saturday, February 11, 2012	North Brevard Senior Center
Saturday, March 24, 2012 at 2:00 PM	Cocoa Village Playhouse
Sunday, May 20, 2012	North Brevard Senior Center
Sunday, December 16, 2012	North Brevard Senior Center

Swing Ensemble Wish List—Can You Help?

New Fronts for Saxophone section (approx. 5 needed)	\$250.00 total
Music Stand Lights (approx. 17 needed)	\$395.00 total

**The Space Coast Swing Ensemble is available for hire for church, special, or community events. Call Marion Scott at 321-268-5312 for more information.

♪ 2010-2011 Season—Patrons of Note ♪

Special thanks to all of our audience members who made monetary donations to the Band this past season—without you, we would not be able to put on today's concert performance.

We'd like to recognize the following patrons who made significant donations to the Band during the 2010-11 concert season. This list includes only the names of patrons we are fully aware of, and does not include the many, many generous, yet anonymous, patrons without whom we could not continue to exist. To all of you, we wish to express our gratitude. Please note that we accrue the names of all patrons we are aware of throughout the current concert season. When a patron's contributions reach one of the levels shown below, we list the patron in our programs.

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Karen York

Donating to The Community Band of Brevard

The Community Band of Brevard has been granted 501(c)(3) status by the IRS. As such, 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. This is great news for the Band, as all of our operating revenue comes from you, our patrons, and many of you have been eager to contribute larger gifts for tax purposes. Note that you may now do so simply by claiming your gift to The Community Band of Brevard.

Program

1. The Star-Spangled Banner..... F. Scott Key/Claire Cloninger
Vocalist: Shelle Waller
2. America the Beautiful ... Samuel Augustus Ward/Arr. Carmen Dragon
3. Light Cavalry Overture Franz von Suppé/Arr. Henry Fillmore
Conducted by Aaron Collins
4. Sandpaper Ballet..... Leroy Anderson
5. "Adele's Laughing Song" from *Die Fledermaus*.....Johann Strauss II
Vocalist: Shelle Waller
6. Poet and Peasant Overture Franz von Suppé/Arr. Henry Fillmore

Interval (15 minutes)

7. People Who Live in Glass Houses..... John Philip Sousa
I. The Champaignes III. The Whiskies
II. The Rhine Wines IV. The Convention of the Cordials
8. Waltz No. 2 (from Jazz Suite No. 2) Dmitri Shostakovich
9. Time to Say Goodbye Francesco Sartori/Lucio Quarantotto
Vocalist: Shelle Waller
10. Humoresque on Swanee..... George Gershwin/John Philip Sousa
11. Zampa Overture L.J.F. Herold/Arr. V.F. Safranek

Encores will be selected from the following:

- Bullets and Bayonets MarchSousa
- Washington Post March.....Sousa
- The Invincible Eagle MarchSousa
- The Bride-Elect March.....Sousa
- The Beau Ideal MarchSousa
- Stars and Stripes ForeverSousa

* Special thanks to Elissa Waller for displaying the program number/title cards in the true Sousa tradition.

Musicians

Flute/Piccolo

Jodi Boeddeker
Kathleen Colman †
Michael Freeman *
Paige Klaus
Shelby Leicht
Barton Lipofsky *
Donna MacDonald *
Connie Miller
Aymone Pointet
Alice Reshel
Marjorie Varuska

Oboe

Jane Francoeur †
Michelle Pittman

Bassoon

Michael Lopez
Jessie Miller

E^bClarinet

Dana Poppell

B^bClarinet

James Deal
Kris Doherty
Kyle Eckhoff
Susan Eklund *
Suzanne Gardner
Virginia McKinney
Terri Poppell †
Jamie Szafran
Caitlyn Trudo
Marissa Wiggins
Frances Youmans *
(Concertmaster)

Bass Clarinet

Crystal Barrow
James Jeffers

French Horn

Charlotte Barton †
Aaron Collins
Teno Ware

Alto Saxophone

Emily Jennigs
R. Marvin Mims
Sara Smith
Jeff Vickers †
Sean Zeitlin

Tenor Saxophone

David Douglass
Amanda Howell
David Hutson
David Jennings

Baritone Saxophone

Tom MacDonald

Trumpet/Cornet

David Burnett
Elmer Dill
Kenneth Gardner
Paige Hall
René Hulsker †
Sebron Kay
John Pergola
Wilbur Smith
David Wilson *

Trombone

Colleen Lee †
Gary Roland
David Scarborough
Ronald Youmans *

Baritone/Euphonium

Howard Cmejla
Bud Hilton
Gerald Leach †

Tuba

Edgar Browning †
Ihosvani Garcia
Thomas Hudson
Eric Lee
Edward Moran

Percussion

Suzanne Clark
A. David Jennings II
Russell Jones *
Harley Morgan
Joseph Noble
Paula Taylor †

Piano

Pauline Lewis

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

†Section Leader.

CBOB's Wish List—Can You Help?

Our 2011-2012 Wish List gives you an idea of how your monetary, service, or second-hand donations can help sustain the Band. If you can help, or know of a person or company who could help with any of these items, even partially, please contact Mike Freeman at mike@CommunityBandOfBrevard.org or call (321) 725-9191, or send your tax deductible donation to:

The Community Band of Brevard
256 Humkey St NE
Palm Bay, FL 32907-1215

Miscellaneous and Recurring Cost Items:

Equipment Transport Trailer	\$3,500	Paper	\$500
Storage Unit	\$2,450	Liability Insurance	\$1,375
Copy Machine	\$3,300	Sponsor a Concert	\$1,900
Copy Machine Maintenance	\$1,400	Sponsor a Guest Artist	\$100

Musical Equipment:

Marimba	\$10,980	Piccolo Snare Drum	\$380
Tom-toms	\$1,300	Snare Drum	\$370
King Kong Road Case	\$1,295	Temple Blocks	\$342
Music Stands (30 @ \$35.99 ea)	\$1,079	Conga Drums	\$270
20" Heavy German Cymbals	\$629	Bell Tree	\$195
18" Light Viennese Cymbals	\$609	Stand for Bongos	\$60

Music:

<i>Henry V</i> (P. Doyle)	\$225
<i>Mannin Veen</i> (H. Wood)	\$262
<i>Superman March</i> (J. Williams)	\$195
<i>Crown Imperial</i> (W. Walton)	\$120
<i>Till Men No Longer Die In War</i> (Hosay)	\$118
<i>Toccata Marziale</i> (R. V. Williams)	\$118
<i>First Suite in Eb</i> (G. Holst)	\$115
<i>Four English Dances</i> (M. Arnold)	\$110
<i>Second Suite in F</i> (G. Holst)	\$95
<i>Sea Songs</i> (R. V. Williams)	\$92
<i>Four Scottish Dances</i> (M. Arnold)	\$90
<i>Silverado</i> (B. Broughton)	\$75
<i>Homefront: Musical Memories from WWII</i> (J. Christensen)	\$75
<i>Hymn to the Fallen</i> (J. Williams)	\$70
<i>Catch Me if You Can</i> (J. Williams)	\$70
<i>The Volunteers</i> (J. P. Sousa)	\$65
<i>Symphonic Prelude</i> (M. Camphouse)	\$65
<i>Dry Your Tears Afrika</i> (J. Williams)	\$60
<i>Processional</i> (J. P. Sousa)	\$60
<i>Country Gardens</i> (P. Grainger)	\$55

About John Philip Sousa (cont. from previous page)

incidental pieces, 4 overtures, 2 concert pieces, 4 instrumental solos, 12 trumpet and drum pieces, over 300 arrangements and transcriptions, 7 books, and 132 articles for periodicals.

The indefatigable Sousa never stopped working. In April, 1917, the U.S. declared war on Germany. Sousa, 63 years old, and at the pinnacle of his success, signed on with the Navy to be in charge of the training of its bands. After 22 months in the Navy, he returned to private life and Sousa and His Band were back in business. He died suddenly at the age of 78 after a rehearsal of the Ringgold Band in Reading, Pennsylvania. He is buried with other family members in the Congressional Cemetery.

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 is retired as Director of Bands at Brevard Community College, Cocoa Campus.



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 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).

Associate Conductor

Aaron Collins, a 29-year-old Brevard County resident, has established himself as one of the most gifted composers, conductors, and musicians of his generation. Collins, a prolific composer has written music both for the concert hall and screen. Presently, he is conductor of the Space Coast Oratorio Society, The Pegasus and Colbourn Brass Ensemble, the Space Coast Symphony Orchestra, and resident conductor of the Central Florida Lyric Opera. Collins also guest conducts and works with ensembles in and around Florida. His other affiliations include the Brevard Symphony Youth Orchestra and Central Florida Winds.



Guest Vocalist

Shelle Waller has been a resident of Brevard County since 1992 and feels honored and privileged to be selected as vocalist for The Community Band of Brevard. She is pleased to share this experience with these talented Brevard musicians.



Mrs. Waller earned her Bachelor of Music Education Degree from Florida State University in 1991. Her career in music education includes teaching choral music at the elementary, middle, and college levels. She also maintains a private voice and piano studio for students of all ages.

Although teaching and conducting are foremost in Mrs. Waller's career, she does enjoy performing as well. She has performed as soprano soloist with the Brevard Chorale in Vivaldi's *Gloria* and Rutter's *Requiem* and also in the combined Brevard Chorale and Brevard Community Chorus' presentation of Mendelssohn's *Elijah*. Her performance opportunities spread to the local community theater stages as well.

Shelle would like to thank her loving husband, Michael, and their 13-year-old daughter, Elissa for their continued love and support!

About John Philip Sousa (cont. on next page)

John Philip Sousa was the son of a Portuguese father and a Bavarian mother. His musical talent was evident at an early age, and he studied violin and harmony at the age of 10. He also learned to play wind instruments. His father played trombone in the U.S. Marine Band, and young Sousa was allowed to participate in its rehearsals starting at age 11. He joined the U.S. Marine Band at the age of 13 as an apprentice musician and became its director at the age of 26, a post he held for 12 years. After departing the U.S. Marine Band, Sousa started his own professional band which quickly achieved international fame.

Sousa was a patriot of the highest order and his talents included arranging, composing, conducting, and writing. He was an astute businessman and one of the country's best trap shooters as well. He is best remembered for the many great marches he wrote. His marches are characterized by bouncing rhythms, catchy tunes, and brilliant instrumentation that has kept them at the top of popularity polls.

The breadth of Sousa's talent and the vastness of his output can be seen in a tally of his works: 15 operettas, 136 marches, 15 suites, 2 descriptive pieces, 70 songs, 7 other vocal works, 11 waltzes, 12 dance form pieces, 14 humoresques, 27 band fantasies, 3 orchestral fantasies, 6