

BBCO

The Big Bend Community Orchestra

THE COLOR OF MUSIC

2026 FALL CONCERT

108th Public Performance

Saturday, November 7, 2026

3:00 PM

Lee Hall Auditorium

Florida A&M University

Dr. Shelby Chipman, *Music Director*

Dr. Michael Douty, *Associate Conductor*

Big Bend Community Orchestra

Fall Concert

BBCO's 108th Public Performance

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Saturday, November 7, 2026 at 3:00pm
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Marche Slave *Conductor: Shelby Chipman*	Pyotr Ilyich Tchaikovsky (1840-1893)
The Unanswered Question *Conductor: Michael Douty*	Charles Edward Ives (1874-1954) *trans. Sinclair*
Overture and March "1776" *Conductor: Michael Douty*	Charles Edward Ives
Symphony No. 4, III. Fugue *Conductor: Michael Douty*	Charles Edward Ives
Swan Lake Suite, No. 1 *Conductor: Shelby Chipman*	Pyotr Ilyich Tchaikovsky
Symphony No. 3 in E-flat major, Op. 55 "Eroica" IV. Finale: Allegro molto *Conductor: Shelby Chipman*	Ludwig van Beethoven (1770-1827)
The Washington Post March *Conductor: Shelby Chipman*	John Philip Sousa (1854-1932)

Next concert:

Spring 2026
See you in the spring!

Program Notes

by: Jon Ahlquist, Concertmaster

Marche Slave, Op. 31 (1876) **Pyotr Ilyich Tchaikovsky (1840–1893)**

Tchaikovsky composed *Marche Slave* for a benefit concert supporting Serbian soldiers wounded in their conflict with the Ottoman Empire. Russia had strong cultural and political ties to Serbia, and sympathy for the Serbian cause ran high. The work was completed in a matter of days and enthusiastically received at its Moscow premiere.

The music traces a dramatic journey from sorrow to triumph. It begins with a somber melody based on a Serbian folk song, followed by a second folk melody that offers a more hopeful contrast. The music builds in intensity before a lively dance tune introduces a brighter mood. Near the conclusion, the Russian national anthem of Tchaikovsky's time, *God Save the Tsar*, emerges in increasingly grand statements, leading to an exhilarating finish. Through its contrasting melodies and powerful orchestration, *Marche Slave* transforms a political occasion into a compelling concert work.

The Unanswered Question (1908) **Charles Ives (1874–1954)**

One of America's most original and important composers, Charles Ives grew up surrounded by hymns, marches, popular tunes, and the musical experiments encouraged by his father, a bandmaster. He developed an adventurous musical style that combined familiar American traditions with unconventional harmonies and rhythms. His "day" job was insurance, in which he became wealthy.

In *The Unanswered Question*, Ives creates a striking dialogue among three musical layers. Serene, sustained string chords establish an atmosphere of stillness. Against this background, a solo trumpet repeatedly poses a short musical question, while woodwinds respond with increasingly agitated attempts to answer it. Eventually, the woodwinds fall silent, leaving the trumpet's question unresolved as the strings continue their tranquil music. Ives associated the work with a philosophical search for the meaning of existence, but listeners are free to contemplate their own interpretations.

Overture and March "1776" (1903–1904) **Charles Ives**

Ives's *Overture and March "1776"* reflects his fascination with American history and the music of everyday life. Inspired by patriotic celebrations, the work evokes the excitement and commotion of a Fourth of July celebration, and quoting familiar tunes like "Columbia, the Gem of the Ocean."

Ives also pokes fun at small-town bands by deliberately writing musical "mistakes" of the kind amateur musicians commonly made. Melodies overlap, rhythms clash, and harmonies sometimes seem to go astray. These effects are not simply errors in composition; they are part of Ives's affectionate, humorous portrayal of American musical life. The piece celebrates familiar traditions while challenging the idea that music must always be polished and conventional.

Symphony No. 4, Third Movement: Fugue **Charles Ives**

The third movement of Ives's Fourth Symphony is a comparatively restrained work, offering a contrast to the more adventurous music associated with the composer. Its principal theme passes through the orchestra, with instrumental lines combining in a carefully organized musical texture. Ives draws on the contrapuntal tradition of earlier composers while bringing his own distinctive sensibility to the form. The movement demonstrates that his originality did not depend solely on dissonance and musical surprises; he could also find fresh possibilities within established musical traditions.

Swan Lake Suite, No. 1: Scène (1875–1876) **Pyotr Ilyich Tchaikovsky**

Tchaikovsky composed *Swan Lake*, his first ballet, in 1875–1876. Although its original production in 1877 was not an immediate success, a later revival helped establish it as one of the world's most beloved ballets. Its story centers on Prince Siegfried and Odette, a princess transformed into a swan by the sorcerer Rothbart.

The opening scene of Act I takes place in the castle grounds, where Siegfried celebrates his twenty-first birthday with friends. Energetic orchestral passages establish the festive atmosphere, while quieter episodes provide contrast. Even without dancers or scenery, Tchaikovsky's expressive melodies and vivid orchestral colors convey a strong sense of theatrical action.

Symphony No. 3, "Eroica," Fourth Movement. (1803–1804) **Ludwig van Beethoven (1770–1827)**

Beethoven's Third Symphony, the *Eroica* ("Heroic"), marked a turning point in symphonic history, expanding the form's scale, emotional range, and ambition. Its finale is an extended set of variations on a theme Beethoven had used in earlier works, including his ballet *The Creatures of Prometheus*.

The movement begins with a spare bass line, from which the principal theme gradually emerges. Beethoven transforms it through contrasting variations, ranging from playful and lyrical passages to elaborate contrapuntal writing. One especially notable section develops into a fugue, adding complexity and intensity to the movement. A majestic slow passage provides a moment of breadth before the music accelerates into a brilliant conclusion. The finale demonstrates Beethoven's remarkable ability to draw a wealth of musical ideas from a single theme.

The Washington Post March (1889) **John Philip Sousa (1854–1932)**

Known as the "March King," Sousa composed *The Washington Post March* for an awards ceremony associated with a newspaper-sponsored essay contest for schoolchildren in Washington, D.C. First performed by the United States Marine Band in June 1889, it quickly became popular in America and abroad. Its buoyant rhythms were particularly well suited to the two-step, a fashionable dance of the era.

Listen for Sousa's crisp rhythms, memorable melodies, and contrasting musical sections. His skillful orchestration gives the music both clarity and momentum, while the return of familiar themes creates a satisfying structure. The march remains an enduring example of Sousa's ability to combine musical craftsmanship with immediate popular appeal.

Our Conductors



Dr. Shelby Chipman
Musical Director

Dr. Shelby R. Chipman is the Director of Bands and an associate professor at Florida A&M University (FAMU). His responsibilities in the Department of Music include teaching Instrumental Music Education, conducting, and coordinating student recitals and student teachers (as music interns). Additionally, he conducts the Marching 100 and Pep Bands, Wind Symphony, Symphonic Band, and String Ensemble. He is a native of Miami, where he graduated from Miami Northwestern Senior High. He received his Bachelor of Science degrees in Computer Science and Music Education from Florida A&M University, where he was conducting student of Dr. William P. Foster and Dr. Julian E. White. Professor Chipman completed his master's degree in music education at the University of Illinois, and received his Ph.D. in music education from the Florida State University (FSU) College of Music.

Dr. Chipman is a member of Kappa Kappa Psi Band Fraternity, Phi Mu Alpha Sinfonia Music Fraternity, Kappa Alpha Psi Fraternity, Music Educators National Conference (MENC), Florida Music Educators Association (FMEA), Florida Bandmasters Association (FBA), College Band Directors National Conference (CBDNA), FMEA Black Caucus, and Bethel AME Church (Tallahassee). He has coordinated numerous band festivals and had the pleasure of working with James Croft, Timothy Reynish, James Suddith, Jim Sparks, Gary Green, Anthony Maiello, and Eugene Corporon, who represent some of the finest conductors in the world. In addition to working with these outstanding conductors, Dr. Chipman has presented music education and conducting clinics on several public school and college campuses, as well as given lectures at the FMEA conference and Mid-West Band & Orchestra Clinic in Chicago. He is an active adjudicator and clinician throughout the Southeastern United States and currently serves as music director/conductor of the Tallahassee Big Bend Community Orchestra, as well as the Florida collegiate advisor for the National Association for Music Education (NAfME). Dr. Chipman is married to Detrick LaShawn and together they have one son, Israel Armenian Chipman.



Dr. Michael Douty
Associate Conductor

A professional musician and educator since 2005, Dr. Michael Douty fosters an enthusiastic, positive rehearsal environment for ensembles under his direction. After earning a Bachelor's degree in Instrumental Music Education from Milligan College, Douty taught elementary music and grades 6-12 band in Greene County, Tennessee. He then earned a Master of Music at the University of Tennessee, studying conducting with Dr. Gary Sousa, and a Ph.D. at Florida State University, conducting wind ensembles with Prof. Richard Clary, orchestra with Dr. Alexander Jiménez, and choir with Dr. André Thomas. Douty has directed numerous church and community ensembles, has performed professionally on multiple woodwinds for theater and orchestra, and currently teaches band and orchestra at Fairview Middle School in Tallahassee. An advocate for new music, Douty has conducted chamber music by Ondrej Štochl for the biennial FSU Festival of New Music and has commissioned and directed new works by Michael Markowski and Jorge Variego. In his 2019 dissertation, Douty highlighted significant contributions of female composers to the repertoire for chamber winds. He now resides in Tallahassee with his wife and two children.

Big Bend Community Orchestra Personnel

Dr. Shelby Chipman, *Music Director/Conductor*
Dr. Michael Douty, *Associate Conductor*

Violin I
Jon Ahlquist** Concertmaster
Karalee Poschman
Kassidy Hopkins
Sean Hartman
Mackenzie Janes
Debrah Deruisseau
Michaela McClue

Violin II
Gail Collins**
Judy Blancett ^
Edna Lowe
Fauna Mitchell
Ethan Pittman-Sabol
Zamir johnson

Viola
Anne Leftheris**
Athena Thai
Ed Lyon
Andrea Repp ^
Olivia Ferguson
Dion Bastista
Levi Vilafana
Jacquet Dieumeme

Cello
Daniel Coggeshall*
Allison Corrigan*
Cheryl Frazier
James Brown
Chelsea Blomberg
Kirstin Heagney
Cosmina Brahmblatt
Stephen Harris
Jan DeLaney
Olivia Lazaro

Double Bass
Georges Weatherly**
Farrah Bratcher
Norman Jackson
Zenobia Davis

Flute
Mona McGregor*
Janie Wulff*

Oboe
Susan Maynard* ^
Jachin Ash

Clarinet
Ginny Densmore* ^
Linda Schmidt* ^

Bassoon
Juan Castrejon
Steve Gwin

Horn
George Luke**
Carlos Morales
Pam Whitworth
Marcus Bryant

Trumpet
Charlie Baker**
Hunter Garcia
Josiah Hernandez
Julian White, II

Trombone
Rob Ragsdale**
Lamar Reese

Bass Trombone
Jerrod Pinter
Haydon Roldan-Ganthar

Tuba
Winston Edgerton

Percussion
Shaylor James * ^
Eliot Whitworth
Daniel Hoekman

Keyboard
Blair Clawson
Eliot Whitworth

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David Fusselman ^

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* Co-Principals
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In Memory of

Gene Densmore

In Memory of

Arthur C. Repp, Jr.

Edna Lowe

Georges Weatherly

Paula Warmath

About the BBCO

The BBCO is dedicated to the enhanced appreciation and understanding of orchestral music by providing an opportunity for musicians to play and learn together, encouraging school age children to become interested in music through educational programs, and performing orchestral music for the public. The BBCO is an all volunteer organization and consists of more than fifty musicians of all ages and many walks of life including business leaders, professionals, retirees, homemakers, music teachers, and students who enjoy playing orchestral literature. The late Waldie Anderson, conductor from 1994 until 2004, co-founded the orchestra with Ginny Densmore. Dr. James Croft led the organization from 2004-2007 and Dr. Shelby Chipman has been the director since the fall of 2007.

The BBCO has presented over 100 concerts and performed over 400 compositions by a variety of composers. Programming includes standard and lesser-known masterpieces of the orchestral repertoire, as well as lighter classics and "pops". The BBCO has enjoyed showcasing a variety of local talent including soloists of all ages from the orchestra itself and from the community. Each year a "Young Artist Competition" is held and the winners have a chance to perform a solo with the orchestra. Also, at the end of every concert, children in the audience are given the opportunity to come on stage so they can see and hear the instruments "up close and personal." Membership in the orchestra is open to all capable musicians on a space available basis. For more information about the orchestra and for anyone interested in auditioning, visit our website at www.BigBendCommunityOrchestra.org or email us at info@bigbendcommunityorchestra.com. Rehearsals are held on Thursday nights 7:15-9:30PM (Sept-April).

The BBCO is a non-profit 501(c)3 organization. Tax-deductible contributions help support the BBCO and are very much appreciated.

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