

Program	
Also Sprach Zarathustra (Introduction) from "2001 - A Space Odyssey". . . .Richard Strauss	
On the Beautiful Blue Danube (Waltz) from "2001 - A Space Odyssey". . . . .Johann Strauss	
Main Theme from "STAR TREK - The Original Series" . . . . .Alexander Courage	
Suite from STAR TREK - The Original Series "The Corbomite Maneuver". . . . .Fred Steiner	
Prelude and Main Title from "SUPERMAN - The Movie". . . . .John Williams	

INTERMISSION

Main Title from "STAR TREK - THE MOTION PICTURE". . . . . Jerry Goldsmith	
Suite from STAR TREK - The Original Series "Amok Time" .. . . .Gerald Fried	
The Imperial March from "The Empire Strikes Back" . . . . .John Williams	
Cantina Band from "STAR WARS". . . . . John Williams	
Main Title from "STAR WARS" . . . . . John Williams	

All selections transcribed for concert band by Ted Vives from the original scores

except

"On the Beautiful Blue Danube"  
transcribed by Eric Leidzen

This concert is dedicated to the love and memory of

Gwyn Vives  
(1965-2001)

Personnel

Piccolo

Louise Williams  
Tommi Miller

Flute

Shari Adams †  
Carolynn Katz  
Mary Ann Martinez  
Tommi Miller  
Kathy Nebel  
Debra Wrobleski

Oboe

Julie Bremser

Clarinet

Chandra Blackston  
Bob Chrien †  
Jacob Deaven\*  
Hannah Martinez\*  
Pat Parker  
Robert Pelak  
Carol Schoenberg

Bass Clarinet

Bill Harwood

Alto Saxophone

Kok Heong McNaughton

Tenor Saxophone

Jeremy Bremser\*

Baritone Saxophone

Phil Tubesing

Trumpet

Candace Batts\*  
Alan Hurd  
Ethan Katz\*  
Dave Korzekwa  
Bruce Letellier †  
Bruce Meyer  
Glen Wurden  
Katie Wurden\*

Horns

John Hargreaves  
Marielle Hjelm  
Dan Nebel\* †  
Donna Smith

Trombone

Betsy Allen  
Phil Jones  
Ricky Korzekwa  
Bryant Lettellier\*  
Doug Lora †

Euphonium

Rex Hjelm †  
Laurel Webb\*

Tuba

Deniece Korzekwa  
Jerry Morzinski †

Percussion

Stephen Bloom\*  
Stuart Bloom  
Dee Morrison  
Len Stovall †

Electric Bass

Michael Petersen\*

Harp

Sheila Schiferl

Piano/Keyboards

Kim Letellier

\* Student member  
† Principal

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**Memorial Day Concert - Monday May 27, 2002**  
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**Independence Day Celebration - Thursday, July 4, 2002**  
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The Los Alamos Community Winds rehearse on Tuesdays from 7:00 - 9:00 p.m. in the Los Alamos Middle School Band Room. Participation is open to anyone, but proficiency on a wind or percussion instrument is required


For further information, please call Bruce Letellier at 672-1927  
Visit our website at  
<http://www.users.qwest.net/~tedandgwyn/lacw.html>.

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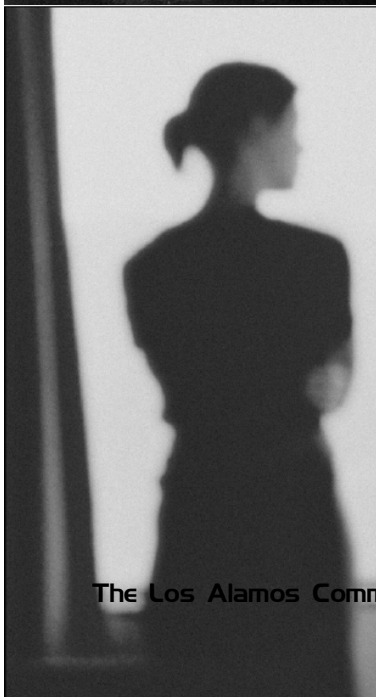
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**Our Featured Composers**

The Los Alamos Community Winds are very pleased to present to you this evening the music of two very fine composers.

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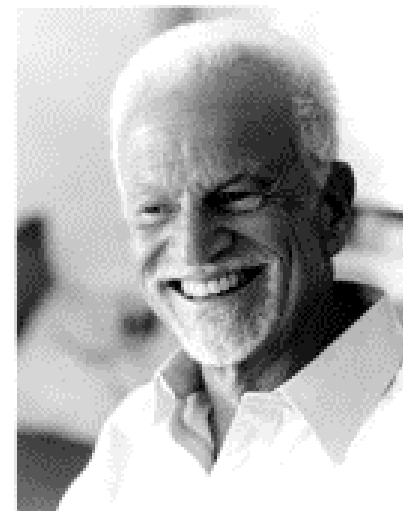
Ted Vives, Trombone Soloist  
Nicolai Rimsky-Korsakov  
Concerto for Trombone and Orchestra

Mike Ebinger, Trumpet Soloist  
Alan Hovahness  
Prayer of St. Gregory

Modest Mussorgsky  
Pictures at an Exhibition

It has been a tremendous honor to have had the opportunity to prepare and perform their music.

## Gerald Fried



Although Gerald Fried has had a varied and productive career as a classical performer and as a composer in motion picture and television, for space age pop fans, he will best be remembered as one of the creative force behind one of its classics.

Born in New York City in 1928, Gerry (as he is known by nearly everyone) graduated from Julliard in 1948. He played first oboe with the Dallas Symphony, Pittsburgh Symphony, New York Little Orchestra, and the Los Angeles Philharmonic between 1945 and 1960. Although Fried returned to Julliard for study in composition, he is basically self taught in such matters as counterpoint, orchestration, and harmony - things he learned from his professional engagements in symphony orchestras.

In 1957, he moved to Los Angeles where he became a motion picture composer in earnest, originally working with Roger Corman on several low-budget films (*Machine Gun Kelly*, *Cry Baby Killer*) and the great Stanley Kubrick (*Paths of Glory*, *The Killing*, *Fear and Desire*, *Killer's Kiss*, *Day of the Fight*). He has composed distinctive scores for such Robert Aldrich films as *The Grissom Gang*, *Too Late the Hero*, *Whatever Happened to Aunt Alice?* and *The Killing of Sister George*. His other credits include *Birds Do It*, *Bees Do It* (for which he received an Oscar© nomination, *Soylent Green*, *The Cabinet of Dr. Caligari*, *Second Time Around*, and *Vigilante Force*.

Two theatre works composed by Fried, *The Egg* and *Les the Least Straightens the Lord* have been staged in Southern California. His Symphonic Suite from *The Mystic Warrior* has been performed in the United States and the Orient. Gerry is the former music critic for the *L.A. Free Press* and *Frontier Magazine*. He served on the executive committee of the Academy of Motion Pictures Arts and Sciences and taught the master class in Film Conducting and Composing at U.C.L.A. for 16 years.

Gerry is the proud recipient of the Emmy© Award and the Grammy© Award for his original score for the mini-series *Roots* and recently was awarded the first prize in the 2002 Riverside (New York) Opera Competition for his Bluegrass/Baroque Oratorio *Rock of Angels*.



# Fred Steiner

Fred Steiner was born in New York City in 1923. He began the study of piano at the age of six, took up theory at 13 and graduated from high school at 16. He attended college at the prestigious Oberlin Conservatory of Music where he studied composition with Normand Lockwood (who studied with Ottorino Respighi and Nadia Boulanger) and was awarded the degree of Bachelor of Music at age 20.

Three months after graduation, Steiner began arranging and composing for coast-to-coast radio broadcasts. In 1945, he was appointed musical director of the weekly ABC radio program *This is Your FBI*. Fred moved to Hollywood in 1947 at the beginning of the television era, and began working for CBS where he was continually engaged to compose music for nearly all of the early "live" shows and many "pilots" for TV.

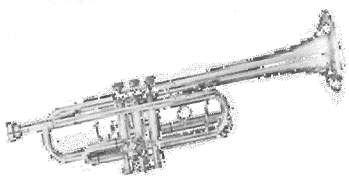
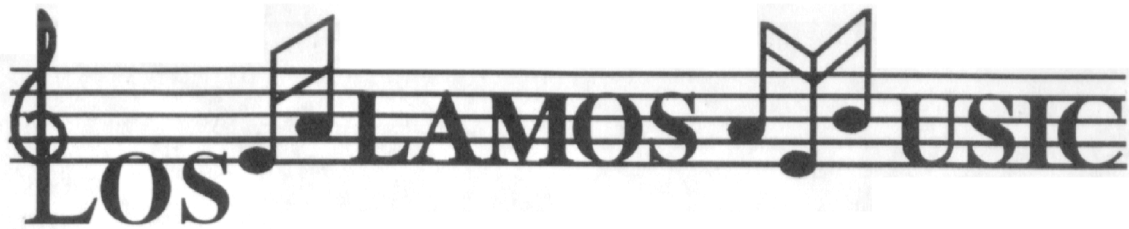
After spending two years in Mexico, where he began a life-long interest in both serious and popular Latin-American and Spanish music, he returned to California in 1960. There, he composed and conducted for many TV series including, *Andy Griffith*, *Daniel Boone*, *Dynasty*, *Gunsmoke*, *Hawaii Five-O*, *Hogan's Heroes*, *Rawhide*, *Mannix*, *Rocky and Bullwinkle*, *Perry Mason*, (for which he composed the main theme) and of course *Star Trek*.

In addition to his television work, Steiner has also scored and/or conducted many motion pictures including *Prizzi's Honor*, *The Color Purple*, *Gremlins II*, and *Mrs. Doubtfire*.

In 1970, Steiner decided to work part time in order to seek an advanced degree. He received his Ph.D. in Musicology in 1981. His dissertation on the life and music of well-known American film composer Alfred Newman was the first dissertation on a film composer ever to be accepted for a Ph.D. in Musicology in this country. It includes a complete analysis of Newman's music for Samuel Goldwyn's 1939 production of *Wuthering Heights*.

Fred Steiner's music for the original *Star Trek* TV series was used in more episodes of that popular program than that of any of the other composers who worked on the series. In speaking of Steiner's score for "*The Corbomite Maneuver*," journalist-critic Allan Asherman says that "many '*Star Trek*' fans equate this (and other themes written by Steiner for other trek segments) as the definitive musical representation of '*Star Trek's*' individuals and adventures.

Considering the amount and variety of his musical contributions to American TV and film production, it is probably safe to say that not a day goes by without Fred Steiner's name and music being seen and heard by audiences somewhere in the world



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The Late 1970's would see a renaissance in film music, mostly by the pens of John Williams and Jerry Goldsmith. One can hardly imagine what the big science-fiction films of that era would have been like were it not for their music. For his music for "STAR WARS", John Williams writes,

"George (Lucas) felt that since the picture was so original and so highly different in all of its physical orientations — creatures unknown, places unseen, and noises unheard of — that the music should be on a fairly familiar emotional level.

"For Formal reasons, I felt that the film wanted thematic unity. What I wanted to hear was something to do with a character here and something to do with the same character more developed there. I believed we needed melodic themes of our own which I could sort of bend around and put through all the permutations that I would need in the dramatic situations."

For his music for "STAR TREK - THE MOTION PICTURE" Jerry Goldsmith says,

"I always like doing those kind of pictures because there was such great imagination going into the stories and the creation of them and it gives me as a composer a very broad palette.

"Stylistically, the music, rather than being avant garde and being strange is very romantic. And when you stop and think about it, space is a very romantic thought. To me it's like the old west only we're up in the endless universe. And it's just about discovery and new life. When it came to Star Trek which is really the basic premise of Star Trek...it was really about goodness...a better world where we can live in peace and tranquillity with one another. It's a lovely thought and it's part of the universal appeal of Star Trek. And musically you're going to go that way."

The Los Alamos Community Winds hope you enjoy this special presentation of some of the most memorable music from Science-Fiction Television and Films.

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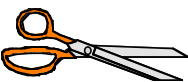
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**Program Notes**

For almost as long as there have been motion pictures, there has been music written as background for the images. In the early days of the art form, particularly during the silent era, selections of music were culled from existing literature and distributed with the reels. This music would then be performed by a small ensemble or by the house pianist/organist at the theatre. It is no wonder then that Stanley Kubrick chose two well-known works to highlight in his 1968 film classic, “2001-A Space Odyssey”. Showcasing the literature of 19<sup>th</sup> century composers Richard and Johann Strauss seemed to ingeniously juxtapose the visuals with a “down-to-earth” quality that literally speaking “kept our feet on the ground”.

When it first opened, Stanley Kubrick’s “2001: A Space Odyssey” introduced a vast array of innovations into popular culture: The word “monolith” and the idea of benign aliens are two of the most obvious. However, the music had the most wide-ranging, immediate, and lingering effect. The use of Richard Strauss’s “Also Sprach Zarathustra” (although it would quickly become one of the most overused metaphors for “profound cinematic moments”) was somewhat inspired as it highlighted two key sequences dealing with the transformation of the human species. This was much in the same way that it was originally intended by the composer as being a presentation of Nietzsche’s philosophical notion of the development of the the “Übermensch” and the transformation of the human race.

Kubrick’s use of “On the Beautiful Blue Danube” elicited the only instant of uninhibited delight that viewers found in the oppressively profound film. This most well-known of 19<sup>th</sup> century waltzes depicting the graceful beauty of orbital mechanics at work probably did more to “sell” space flight than all the NASA press conferences and technical briefings of the 1960’s combined.

This technique of “grounding the audience” would become the mantra for the composers who worked on the original 1960’s television series “STAR TREK”. All were given fairly strict guidelines that the music should not sound too far from the familiar.