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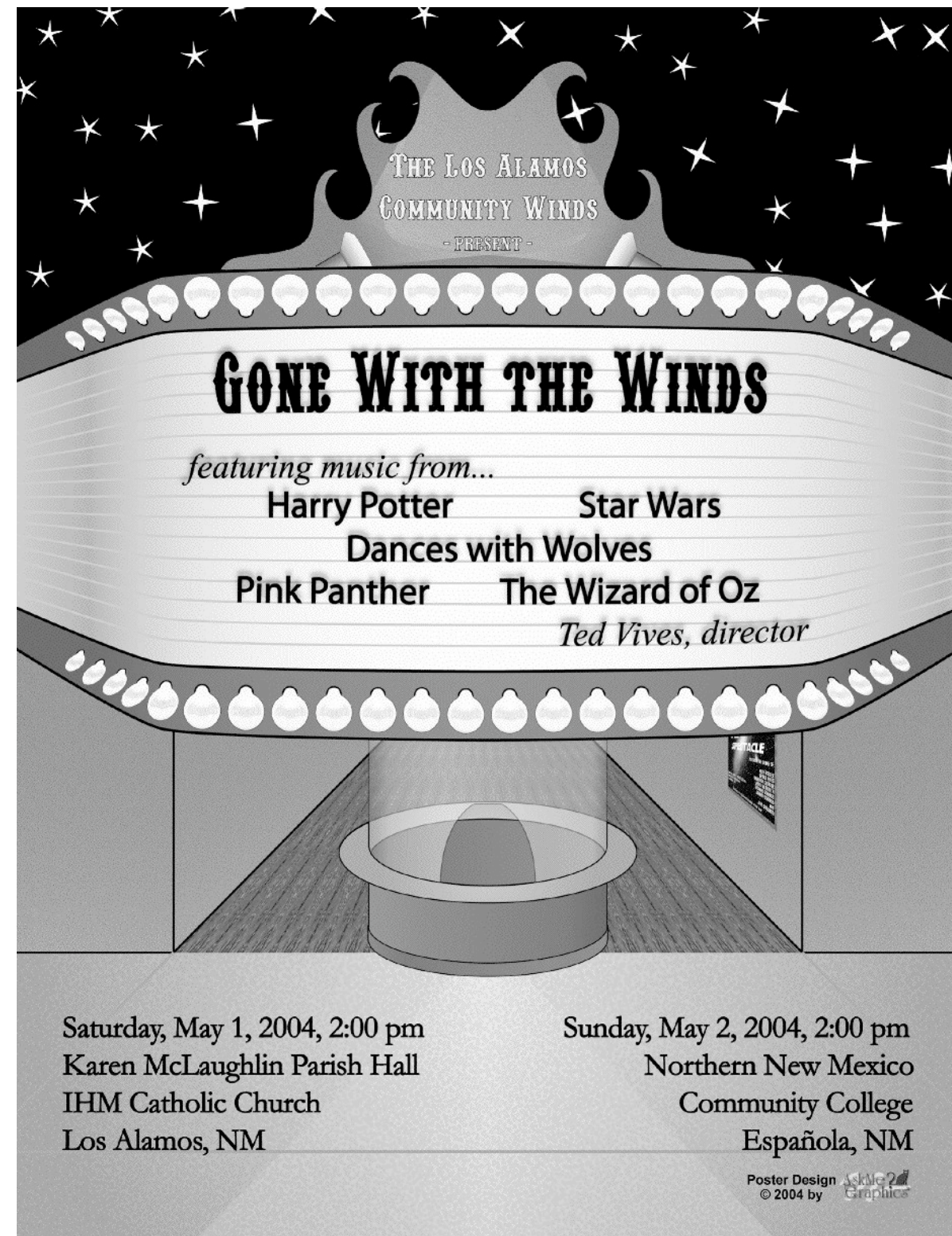
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Upcoming Performances and Concerts!

Independence Day Concert – Sunday, July 4, 2004
Overlook Park, White Rock

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



PROGRAM

Twentieth Century Fox Fanfare.....	Alfred Newman*
"Tara Theme" from <i>Gone With The Wind</i>	Max Steiner*
Wizard of Oz Fantasy.....	E. Y. Harburg and Harold Arlen <i>Arranged by Paul Yoder</i>
Theme from <i>The Pink Panther</i>	Henry Mancini <i>Arranged by John Cacavas</i>
Music from <i>Robin Hood - Prince of Thieves</i>	Michael Kamen <i>Arranged by Bruce Penticoff</i>

INTERMISSION

"Ben's Death and TIE Fighter Attack" from <i>Star Wars</i>	John Williams*
Theme from <i>On Golden Pond</i>	Dave Grusin*
Concert Suite from <i>Dances With Wolves</i>	John Barry <i>Arranged by Jay Bocook</i>
Colonel Bogey March.....	Kenneth Alford <i>Edited by Frederick Fennell</i>
"Hedwig's Theme" from <i>Harry Potter and the Sorcerer's Stone</i>	John Williams*

*Selections noted with an asterisk * arranged by Ted Vives*

PERSONNEL

Piccolo

Norma Stephan

Flute

Rachel Baker*
Joetta Goda
Carolynn Katz
Kathy Nebel
Norma Stephan
Debra Wroblewski

Oboe

Julie Bremser

Bassoon

Loretta Barker

Clarinet

Bob Chrien †
Lori Dauelsberg
Brad Morie
Robert Pelak
Evan Sperling

Bass Clarinet

Bill Harwood

Alto Saxophone

Troy Hardin
Paul Lewis†
Charlie Munson*

Tenor Saxophone

Bill Harwood

Baritone Saxophone

Jeremy Bremser

Trumpet

Mike Ebinger
Alan Hurd
Dave Korzekwa
Bruce Letellier†
Katie Morzinski
Glen Wurden
Caroline Wurden*

Horns

Robert Leach
Dan Nebel*†
Cathy Munson*
Paul Pease

Trombone

Betsy Allen
John Bowidowicz*
Andrea Johansen
Seth Katz*
Bryant Letellier* †
Kyle Nekimken*
David Stephan

Euphonium

Rex Hjelm

Tuba

Deniece Korzekwa
Jerry Morzinski

Percussion

Stephen Bloom
Stuart Bloom†
Kane Miller
Carl Necker
Kim Letellier

Harp

Sheila Schiferl

Piano/Keyboards

Donna Smith

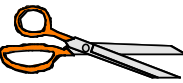
* Student member
† Principal

The Los Alamos Community Winds are offering local businesses and individuals in our community the opportunity to provide an annual donation to and become a benefactor of our ensemble. We greatly appreciate this form of donation as it allows us to budget for the entire year (rather than bugging you at each concert). We will also provide appropriate space in our program for the benefactors to place their logo or message in our program. The levels are as follows:

Benefactor Levels

- \$3000 + Symphony
- \$1000 - \$2999 Concerto
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If you or your business is interested in helping out and becoming a benefactor of the Los Alamos Community Winds, please contact us at the address below, or fill out the form, detach, and mail it with your tax-deductible donation



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PROGRAM NOTES

This is the second in the Los Alamos Community Winds' series of presentations of music from film and television. Our first such concert (presented in 2002) showcased music specifically from the science fiction genre. For this concert, we have branched out a bit presenting more of an historical pot pourri of music.

Our concert opens with the *Twentieth Century Fox Fanfare* by Alfred Newman. This well-known fanfare, used for many years by the movie studio, had a rebirth with George Lucas's use of it for his *Star Wars* series. It continues today to be the signature motif for Hollywood films. This is followed by the "Tara Theme" from *Gone With The Wind* by Max Steiner. Considered to be the father of modern movie composition, Steiner had written the groundbreaking score for the original 1933 version of *King Kong* and had pioneered the process by which scores were recorded after the completed film. Steiner was borrowed from Warner Bros. and had three months to compose an enormous amount of music for the marathon-length *Gone With The Wind*, while at the same time writing scores for Warners' *We Are Not Alone* and *Four Wives*, plus incidental music for David O. Selznick's *Intermezzo*! Of the "Tara Theme," Steiner would write:

"More important than all these individuals is Tara, the O'Hara family plantation. I can grasp that feeling for Tara, which moved Scarlett's father and which is one of the finest instincts in her, that love for the soil where she had been born, love of the life before her own which had been founded so strongly. That is why the Tara theme begins and ends the picture and permeates the entire score."

The now famous "Tara" strain is unmistakable in its sweeping, nostalgic mood - powerfully appealing in its warm touch that suggests love of home, ground, and tradition.

We continue on in 1939 with music from *The Wizard of Oz* by Harold Arlen and arranged by Paul Yoder. No motion picture in history has endeared itself in the hearts of its audience more than Metro-Goldwyn-Mayer's 1939 masterpiece *The Wizard Of Oz*. Therefore it's not unlikely that more people have seen Oz than any other film made before or since. Just as the picture's opening prologue suggests, the L. Frank Baum book on which M-G-M based the film was already one of the most popular and beloved treasures of literature when the movie opened at the Loew's Capitol Theatre in New York City on August 15, 1939. Since then, the parable of young, Kansas girl Dorothy Gale and her trip "Over The Rainbow" has become a national treasure.

Henry Mancini's music for *The Pink Panther* was used only as the background for the opening animated credits but quickly became the signature tune of the film series and was also used for various Saturday morning incarnations of the animated feline. *The Pink Panther* is one of those indelible themes that is recognizable to almost anyone you care to play it to; it has transcended the medium it was written for and is just a famous and hugely cool instrumental.

Music from *Robin Hood - Prince of Thieves* by Michael Kamen rounds out our first half of the concert. This stirring and superb arrangement by Bruce Penticoff presents several key sequences in a montage from the film.

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BENEFACTORS

We begin our second half with the music of John Williams. This selection from *Star Wars* entitled "Ben's Death and TIE Fighter Attack" begins near the end of Ben Kenobi's light saber fight with Darth Vader aboard the Death Star. The fight acts as a distraction so Luke, Princess Leia, Han Solo, Chewbacca, R2-D2 and C-3PO are able to board Solo's ship, the *Millennium Falcon* and escape. Luke is sad at leaving Ben behind. As the ship leaves the Death Star, four Imperial TIE fighters follow in pursuit. Han and Luke battle the TIE fighters and win. John Williams writes:

"For 'Ben's Death' I used part of the Princess Theme in the beginning. I felt it had the most sweeping melody of all the themes in the score. This wildly romantic music in this tragic setting represents Luke's and the Princess' reaction to leaving Ben behind."

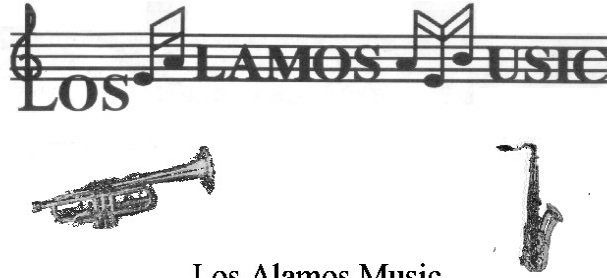
Dave Grusin is known for his small intimate scores for such films as *My Bodyguard*, *Tootsie*, and *Heaven Can Wait*. His music for *On Golden Pond* is no exception. The story of an elderly couple's yearly sojourn to their summer lake cottage and their relationship with their daughter, her fiancé, and his son is captured beautifully and touchingly in his theme music. Director Vives steps off the podium to perform the piano solo on this sentimental masterpiece.

Winner of the 1990 Academy Award for Best Score, John Barry's music for *Dances With Wolves* (which also won awards for best director and picture) features some truly beautiful music and helped to elevate the movie to, if not greatness, then at least excellence. Particularly telling are the "Journey to Fort Sedgewick" (one can still see the rolling prairies) and "Love Theme" with its haunting flute melody. The story starts during the Civil war and ends some time before Custer's Last Stand. Lt. Dunbar (Kevin Costner) is posted to Sioux (more properly called "Lakota") territory in South Dakota to find that he is in sole charge of the fort. He makes friends with a playful wolf (Two Socks) and falls in love with a white woman who has been brought up by the Lakota people. This concert suite arranged by Jay Bocook presents many of the themes in another montage-type setting.

Kenneth J. Alford was a pseudonym for Frederick Joseph Ricketts (1881 - 1945); Alford was his mother's family name. Born the son of a coal merchant in London, he studied both piano and organ as a child and by the age of fourteen was playing cornet in the Royal Irish Regiment Band. He completed the bandmaster's course at the Royal Military School of Music at Kneller Hall in 1908. Most of his marches were composed during the next two decades while he was bandmaster of the Second Battalion Argyll and Sutherland Highlanders. Alford is best remembered for his restrained and dignified "poetic" marches. He was as famous in England for his marches as Sousa was in the United States.

The interval of a descending minor third evokes a common sense of recognition and is probably important to the innate appeal of this march. Playing golf in Scotland in 1913, Alford heard the two-note interval whistled as a warning. It became the basis of this march, with the familiar golf term "bogey" in the title. Bawdy lyrics were added by World War I British troops, much to Alford's chagrin. The march was featured in the 1958 film *The Bridge on the River Kwai*.


Finally, we return to John Williams and the present day as the LACW performs "Hedwig's Theme" from *Harry Potter and the Sorcerer's Stone*. This extremely challenging transcription by Ted Vives features a virtuosic performance by keyboardist Donna Smith on celeste as well as the clarinet and flute sections.



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