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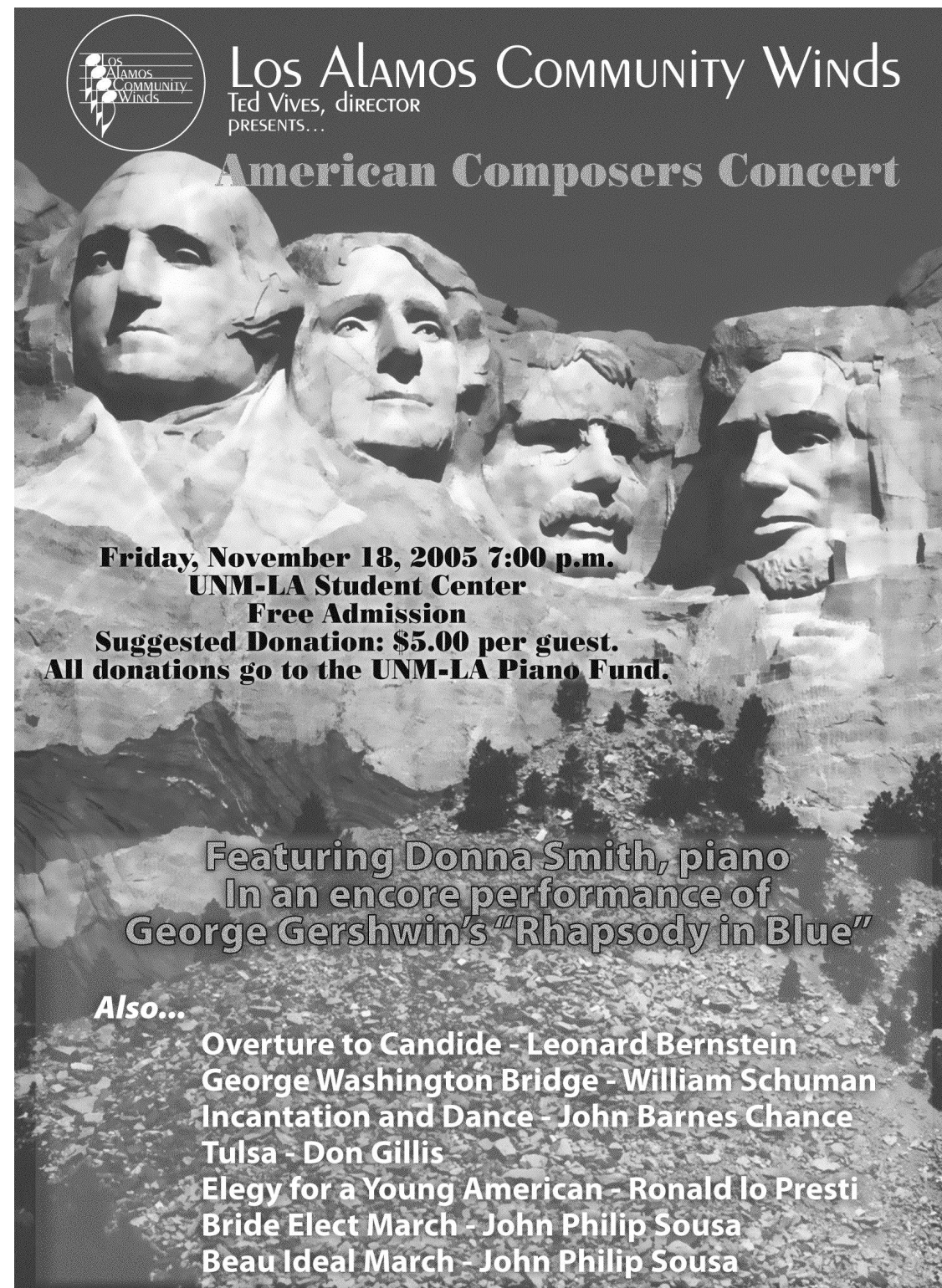
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Upcoming Performances and Concerts!

By Request...A Musical Pot Pourri
Saturday, February 25, 2006, 7:00 p.m.
Betty Ehart Senior Center

Live Long and Prosper - A Star Trek 40th Anniversary Concert
Saturday, April 22, 2006 7:00 p.m.
Duane Smith Auditorium

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 visit our website at <http://www.lacw.org>



 **Los Alamos Community Winds**
Ted Vives, director
PRESENTS...

American Composers Concert

Friday, November 18, 2005 7:00 p.m.
UNM-LA Student Center
Free Admission
Suggested Donation: \$5.00 per guest.
All donations go to the UNM-LA Piano Fund.

Featuring Donna Smith, piano
In an encore performance of
George Gershwin's "Rhapsody in Blue"

Also...

- Overture to Candide - Leonard Bernstein**
- George Washington Bridge - William Schuman**
- Incantation and Dance - John Barnes Chance**
- Tulsa - Don Gillis**
- Elegy for a Young American - Ronald Lo Presti**
- Bride Elect March - John Philip Sousa**
- Beau Ideal March - John Philip Sousa**

PROGRAM

Overture to *Candide* (1956).....Leonard Bernstein (1918 - 1990)
transcribed by Walter Beeler

George Washington Bridge (1951).....William Schuman (1910 - 1992)

Elegy for a Young American (1964).....Ronald lo Presti (1933 -)

Tulsa (1950).....Don Gillis (1912 - 1978)
transcribed by Maurice Ford

INTERMISSION

The Beau Ideal (1893)
The Bride Elect (1897).....John Philip Sousa (1854-1932)

Incantation and Dance (1960).....John Barnes Chance (1932 - 1972)

Rhapsody in Blue (1923).....George Gershwin (1898-1937)
transcribed by Ferde Grofé

Guest Soloist, Donna Smith, piano

PERSONNEL

Piccolo

Norma Stephan
Julia Fair

Flute

Chesney Clark*
Julia Fair
Carolynn Katz
Lauren McGavran
Kathy Nebel
Norma Stephan
Cindy Welch
Debra Wrobleski†

Oboe

Julie Bremser†
Andrea Palounek

Bassoon

Loretta Barker†
Bethany Letellier*

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Lori Dauelsberg
Brad Morie†
Robert Pelak
Katie Weisbrod*

Alto Saxophone

Barry Beckett
Paul Lewis†

Tenor Saxophone

Alex Martin*
Craig Martin

Baritone Saxophone

Phil Tubesing

Trumpet

Dave Korzekwa
Bruce Letellier†
Chris Neirman
Caroline Wurden*
Glen Wurden

Horn

Angela Herring
Robert Leach†
Dove Shlachter*

Trombone

Betsy Allen
Seth Katz*
Bryant Letellier* †
Adam Nekimken*
David Stephan

Euphonium

Rex Hjelm

Tuba

Deniece Korzekwa
Jerry Morzinski†

Percussion

Kip Bishofberger
Stuart Bloom
Dave Clark
Kim Letellier
Cain Miller
Dee Morrison
Carl Necker

Harp

Sheila Schiferl

* Student member
† Principal

Benefactors

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Anonymous
Anonymous

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. 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
- \$500 - \$999. Sonata
- \$100 - \$499 Etude

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

Donna Smith, Guest Soloist

Donna Smith studied piano performance with Dr. Leroy B. Campbell at the Warren Conservatory of Music graduating with degrees in Piano, Harmony, and Music History. Her other teachers have included Dr. Myung Hee Chung, with whom she studied piano performance at the University of New Mexico. Ms. Smith gained recognition as piano soloist with the Horace Heidt Show, and in 1953 at age 19, was guest artist for the International Piano Teachers Association Convention in Chicago, IL. She served as the piano accompanist for the music department at Wright State University in Dayton, OH from 1965 -1977. After moving to Los Alamos in 1993, She joined the faculty of UNM-LA and is active in several performing groups in the area including the Los Alamos Big Band and her own group, Eight Notes.



George Gershwin (1898-1937)
Rhapsody in Blue (1923)

Bandleader Paul Whiteman approached George Gershwin in 1922 with the idea of composing a concerto for solo piano and jazz orchestra. Whiteman was planning an "educational" concert of jazz music, hoping to crash the gate of the highbrow concert hall and legitimize for Americans their taste for their native music. Gershwin, at the age of 24 already a successful songwriter and doing very well on Broadway, was flattered, accepted, and promptly put the idea in the back of his mind.

On the night of January 3, 1923, George's brother, Ira, showed him a report appearing in the next day's New York Tribune, announcing that Gershwin was "at work on a Jazz concerto" to be premiered that February 12. History fails to record whether Gershwin tore the cigar from his mouth, flung it across the pool-hall, and dashed home to his piano. However, he did produce, in about three weeks' time, a workable manuscript for Whiteman's concert. Whiteman's chief arranger, Ferde Grofé (later to become famous as the composer of the *Grand Canyon Suite*), scored *Rhapsody in Blue*, or what there was of it, in ten days. Gershwin, who was to play the premiere performance, had left huge chunks of the solo piano part blank, with the instruction that he would nod to conductor Whiteman when it came time to bring in the orchestra. Gershwin improvised or reconstructed from memory the solo passages, committing them to paper only after the hugely successful premiere, when he had a little more time.

Grofé's first arrangement of *Rhapsody in Blue* (the title, by the way, was the inspiration of brother Ira) looks rather different that the one we are used to, if only because Whiteman's band did not have the recourses of a full orchestra. The string section consisted of eight violins, and a tuba player doubled on contra-bass. Three versatile instrumentalists covered all the woodwind parts. The brass section-at three trumpets, two horns, a trombone, and a part-time tuba-was rather smaller than we are accustomed to hearing. In addition, Grofé called originally for banjo and celeste! In many ways, Grofé's wind transcription (which you are hearing tonight) is closer to the original than the commonly heard orchestral version

One final note: Gershwin, who had written a seventeen-note scale figure in his score, did not invent the famous clarinet smear that opens the work. Whiteman's clarinetist, Ross Gorman, as a joke on Gershwin during a particularly long and grueling rehearsal session, contributed the smear. Gershwin liked the effect so much he decided to keep it, and now all published scores call for it, much to the dismay (or delight) of clarinetists the world over.

Leonard Bernstein (1918 - 1990)
Overture to *Candide* (1956)


The son of a Russian immigrant, Leonard Bernstein, began life in Lawrence, Massachusetts. He studied composition at Harvard, where he first met Aaron Copland. Their friendship was cemented in the early 1940's in the workshops at Tanglewood. Bernstein achieved instant conducting fame when, at the age of twenty-five, with sixteen hours notice, he conducted a broadcast of the New York Philharmonic Symphony after the scheduled guest conductor, Bruno Walter, became suddenly ill. It was his fate to be far more than routinely successful. His vast talents, charming personality, and mastery of semantics succeeded where many have failed in communicating to others his own intense enthusiasm for and love of music. Bernstein wrote symphonies, ballets, an opera, a film score, works for violin and chorus with orchestra, four Broadway musicals, and several smaller works for solo and chamber music groups. He divided his affections between traditional classical music and the jazz and Tin Pan Alley sound of popular America. Bernstein incorporated the element of jazz in many of his compositions, including his *Mass* and the score to *West Side Story*. Other notable works are *Candide*, *Fancy Free*, and *Chichester Psalms*. William Schumann said of Bernstein: "He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists." In 1990, the musical world lost both Bernstein and his teacher and friend, Aaron Copland.

Candide was Leonard Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. It opened in New York in 1956, but, unlike its predecessors, was not a commercial success. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, the story concerns a young man, Candide, who has been led by his tutor, Dr. Pangloss, to believe that everything is for the best "in this best of all possible worlds." Taking with him his sweetheart, Conegonde, and Pangloss, Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice with Conegonde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with "And let us try before we die/To make some sense of life. /We're neither pure nor wise nor good;/We'll do the best we know." The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with Candide's simple honesty.

William Schuman (1910-1992)
George Washington Bridge (1951)

George Washington Bridge is subtitled *An Impression for Band* and the composer has included the following remarks with the score:

"There are few days when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied assuming different moods depending on the time of day or night, the weather, the traffic, and of course, my own mood as I pass by. I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious or dramatic entry to the great metropolis."




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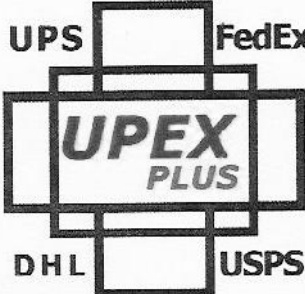


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Ronald Lo Presti (1933 -) Elegy For a Young American (1964)

The *Elegy For a Young American* was written in 1964 and is dedicated to the memory of President John F. Kennedy. The many stages of mourning can be felt as the work unfolds. A quiet *adagio* sets a tone of respect and solemnity in the beginning. Feelings of shock and denial are reflected by the dynamics and octave jumps in the melody. Anger and remorse express themselves, but they are replaced with a resolution of the loss and an allegro celebration of the contributions of this great American. The *maestoso* closing reminds us again of our loss.

Don Gillis (1912 - 1978) Tulsa (1950)

Born in Missouri and educated in Kansas, Don Gillis received the B.A., B.M., and honorary Mus. D. from Texas Christian University and the M.M. degree from North Texas State University. He served as musical director for NBC radio during a long series of Toscanini broadcasts and was a promoter for the National Music Camp. Composing over 200 works for choral and instrumental ensembles, popular scores include *Tulsa*, *Ballet for Band*, and *The Man Who Invented Music*. At the time of his death, Gillis was the director of the Center for Media Arts Studies and composer-in-residence at the University of South Carolina.

Tulsa was commissioned by the First National Bank and Trust Co. of Tulsa, Oklahoma, for H. Arthur Brown and the Tulsa Philharmonic Orchestra. The score was completed July 7, 1950. Gillis describes the composition as follows:

"*Tulsa* is a symphonic poem in four sections, the first of which is a pastoral movement depicting the land before the settling of the white man. This moves without pause into a rather violent struggle for possession of the land. This struggle, filled with the energy and passion of frontier civilization, ends in victory as the land is transformed from wilderness to homestead and thence to a modern city. The third movement attempts to 'bring in' and oil well, and is graphic in its portrayal of the violence of a 'gusher.' The final section is a celebration in which the whole population joins in a shirttail parade and square dance in the streets."

John Philip Sousa (1854-1932) The Beau Ideal (1893) The Bride Elect (1897)

The Beau Ideal takes its title from the French *le beau ideal* – "the ideal of beauty," a phrase widely used by Americans in the early 1890's. Sousa indicated on the original sheet music that the title referred to the newly formed National League of Musicians of the United States; his band manager, David Blakely, used the complimentary expression to extol the March King's virtues in a promotional booklet.

The Bride Elect is actually a quick-step medley of tunes from his operetta of the same name. The main theme is developed from "Unchain the Dogs of War," a rousing song that closes the second act. One of Sousa's favorite marches, it features two strains of lilting 6/8 time followed by a trio and grandioso in cut time, much like the El Capitan march.

John Barnes Chance (1932-1972)
Incantation and Dance (1960)

A Texas native, John Barnes Chance was born in Beaumont in 1932. He played percussion in high school and started composing. Attending the University of Texas under a scholarship, he earned his bachelor's and master's degrees in music, studying under Clifton Williams. After graduation, he began a three-year tour of duty in the Army service bands as a percussionist and arranger. After his discharge, he received a grant from the Ford Foundation's Young Composers Project and was assigned to the Greensboro, North Carolina public schools. He wrote seven pieces for school ensembles including *Incantation and Dance*. In 1966, his *Variations on a Korean Folk Song* received the Ostwald Award from the American Bandmasters Association. The following year he was appointed to the faculty of the University of Kentucky, where he was later appointed head of the theory-composition program. In 1972, Chance's promising career was cut short when he died from cardiac arrest after a tent pole accidentally contacted an electrified fence in his backyard.

This work consists of two sections, highly contrasted in both length and nature. The *Incantation* is a short, mournful legato melody. It is full of mystery and expectation, wandering, unstable, and without tonality. Beginning on a misterioso flute note, instruments are gradually added, but the general dynamic level remains soft, hushed, and waiting, until the feroce and fortissimo of the accented repeated triplets, casting the final incantation. The *Dance* also begins quietly, but percussion instruments quickly enter, one by one, building a rhythmic pattern of incredible complexity and drive. The entrance of the brass and winds creates an increase in the rhythmic tension, as the dance grows wilder and more frenzied. After a short variation of material from the *Incantation*, the percussion once again represents the beginning of the *Dance* section. The piece gathers force as the entire ensemble draws together for a dramatic and exciting conclusion.



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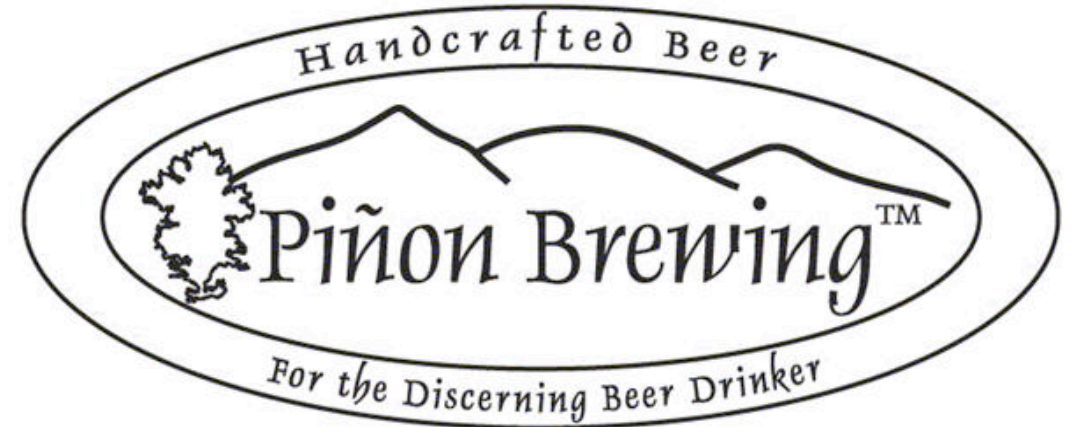


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