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Upcoming Concerts!

Christmas with the Winds
Sunday, December 12, 2010 2:00 pm
White Rock Baptist Church

...and All That Jazz
Saturday, February 26, 2011 7:00 pm
Crossroads Bible Church

The Pines of Rome
Saturday, May 14, 2011 7:00 pm
White Rock Baptist Church

The Los Alamos Community Winds rehearse on Tuesdays from 7:00 – 9:00 p.m. September through May in the Los Alamos High School Band Room and June – August at White Rock Baptist Church. 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, or visit our website at: www.lacw.org



THE LOS ALAMOS COMMUNITY WINDS
Ted VIVES, musical director
PRESENT

TRIPPING THE LIGHT FANTASTIC

Featuring music by
Richard Rodgers and Oscar Hammerstein II
Alan Jay Lerner and Frederick Loewe
Alan Menken and Howard Ashman
Jerry Bock and Sheldon Harnick
Andrew Lloyd Webber
George Gershwin
Meredith Willson
Lionel Bart

Saturday, October 2, 2010 7:00 p.m.
Crossroads Bible Church
Free Admission
Suggested Donation - \$10.00 per guest

This concert is presented in conjunction with
Los Alamos Hadassah in commemoration of
Daniel Pearl World Music Days

Daniel Pearl
WORLD MUSIC DAYS

visit our website at: www.lacw.org

Program

The Golden Age of Broadway.....Richard Rodgers and Oscar Hammerstein II
arranged by John Moss

Mike Burns, trumpet
Quinn Marksteiner, alto saxophone

Selections from “Porgy and Bess”.....George Gershwin
arranged by Robert Russell Bennett

Bruce Letellier, trumpet
Eli Berg, euphonium
Carolynn Katz, flute

Highlights from “Oliver! ”.....Lionel Bart
arranged by Ted Ricketts

Quinn Marksteiner, alto saxophone
Laura Taylor, flute

Highlights from “Beauty and the Beast”.....Alan Menken and Howard Ashman
arranged by John Moss

Eli Berg, euphonium

Intermission

Symphonic Dances from “Fiddler on the Roof”.....Jerry Bock and Sheldon Harnick
arranged by Ira Hearsben

Shannon Burns and Bob Chrien, clarinet
Alex Austell, trumpet
Lauren McGavran, flute
Anne Norrick, horn
Mandy Marksteiner, trumpet

Highlights from “The Music Man”.....Meredith Willson
arranged by Alfred Reed

Andrew Lloyd Webber, A Symphonic Portrait.....Andrew Lloyd Webber
arranged by Jerry Nowak

Dave Korzekwa and Mike Burns, trumpet

“My Fair Lady” Symphonic Scenario.....Alan Jay Lerner and Frederick Loewe
arranged by John Cacavas

Alex Austell, trumpet

Personnel

Piccolo

Shari Adams

Flute

Ivanna Austell
Kaye Dunn
JoAnn Howell
Carolynn Katz
Lauren McGavran†
Laura Taylor
Debbie Wroblewski

Oboe

Julie Bremser

Bassoon

Leatha Murphy

Clarinet

Shannon Burns*
Bob Chrien†
Lori Dauelsberg
Bryan Fearey
Joyce Guzik
Cindy Little
Robert Pelak

Bass Clarinet

Phil Tubesing

Alto Saxophone

Daniel Ben-Naim*
John Berg
Paul Lewis†
Quinn Marksteiner

Tenor Saxophone

Craig Martin

Baritone Saxophone

Phil Tubesing

Trumpet

Alex Austell*
Mike Burns
Dean Decker
Alan Hurd
Dave Korzekwa
Bruce Letellier†
Mandy Marksteiner
Peter McLachlan
Glen Wurden

Horn

Anne Norrick
David Rogers
Tomi Scott

Trombone

Philip Jones†
Cody Lattin
Ryan Saunders

Euphonium

Eli Berg*
Rex Hjelm†

Tuba

Deniece Korzekwa†

Percussion

Kip Bishofberger†
Kim Letellier
Dee Morrison
Carl Necker

* Student member
† Principal

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Program Notes

Richard Rodgers (1902 – 1979)

Oscar Hammerstein II (1895 – 1960)

Rodgers and Hammerstein were a well-known American songwriting duo. They created a string of popular Broadway musicals in the 1940s and 1950s during what is considered the golden age of the medium. With Rodgers composing the music and Hammerstein adding the lyrics, five of their shows, *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music*, were outstanding successes. In all, among the many accolades that their shows (and their film versions) garnered were thirty-four Tony Awards, fifteen Academy Awards, the Pulitzer Prize, and two Grammys.

Rodgers and Hammerstein re-worked the musical theatre genre. Early 20th-century musicals, except for the Princess Theatre musicals and a few important examples like Hammerstein and Jerome Kern's *Show Boat*, were usually whimsical or farcical, and usually built around a star. Because the efforts of Rodgers and Hammerstein were so successful, many musicals that followed contained thought-provoking plots, and were written so that all the aspects of the play, dance, song, and drama, were combined in an integrated whole.

Rodgers and Hammerstein also used the technique of what some call the “formula musical.” While some hail this phenomenon, others criticize it for its predictability. The term formula musical may refer to a musical with a predictable plot, but it also refers to the casting requirements of Rodgers and Hammerstein characters. Typically, any musical from this team will have the casting of a strong baritone lead, a dainty and light soprano lead, a supporting lead tenor, and a supporting alto lead. Although there are exceptions to this generalization, it simplifies the audition process, and gives audiences an idea of what to expect vocally from a Rodgers and Hammerstein musical. However, this formula had been used in Viennese operetta, such as Franz Lehar’s *The Merry Widow*.

In *The Complete Book of Light Opera*, Mark Lubbock writes,

"After Oklahoma!, Rodgers and Hammerstein were the most important contributors to the musical-play form. The examples they set in creating vital plays, often rich with social thought, provided the necessary encouragement for other gifted writers to create musical plays of their own."

The Golden Age of Broadway, arranged by John Moss contains melodies from Rodgers and Hammerstein five most successful musicals. Beginning with a fanfare based on “Bali Hai” from *South Pacific*, it quickly segues into the title song from *Oklahoma!* Next is a trumpet solo feature on “Getting to Know You” from *The King and I*, then, a glorious full band rendition of the famous waltz from *Carousel*. Finally, the piece concludes with inspirational and show-stopping “Climb Ev’ry Mountain” from *The Sound of Music*.

Andrew Lloyd Webber (b. 1948)

Andrew Lloyd Webber is an English composer of musical theatre. He was born in Kensington, London, England. His younger brother, Julian Lloyd Webber, is a renowned solo cellist.

About Our Director

Ted Vives began music studies at the age of 4, taking piano and theory lessons from Edgar and Dorothy Glyde. His musical interests changed to trombone performance and composition upon entering the public school system. Vives holds bachelor’s degrees in both composition and music education from Florida State University where he studied with John Boda, Roy Johnson, and Charles Carter. His trombone instructors have included William Cramer and John Drew. He also holds a Masters of Music in Composition and a Ph.D. in Music Education from the University of Florida where he studied with Budd Udell and John D. White. He has taught in the public schools in Florida and has served as a clinician at band and music camps in many states. His marching and concert band arrangements have been performed worldwide. His ...and they pealed more loud and deep for wind ensemble won the North Cheshire (UK) 2003 Composition Competition and his fanfare for wind ensemble *For the Fair and the Brave*, was premiered at the Sydney Opera House by the Tallahassee Winds during their 2004 tour of Australia. Most recently, his work for chorus *Lux Aeterna* was named Runner-up in the 2009 Sacra Profana Choral Composition Competition and performed in San Diego by Sacra Profana this past Spring. In 2003, he received the honor of being selected as the Commissioned Composer for the Professional Music Teachers of New Mexico, an honor which he has again received for 2010.



Dr. Vives holds memberships in Kappa Kappa Psi, Tau Beta Sigma, Phi Mu Alpha Sinfonia, Phi Kappa Phi, Music Educators National Conference, Music Teachers National Association, and the American Bandmasters Association. He resides in Los Alamos, New Mexico with his wife Paula, son Alex, and daughter Abby. He also performs as principal trombone with both the Los Alamos Symphony and the Santa Fe Community Orchestra and teaches low brass instruments privately. Please visit his website at:

<http://www.survivesmusic.net>

Lloyd Webber started writing his own music at a young age, writing his first published suite of six pieces at the age of nine. He also put on "productions" with Julian and his aunt Viola, an actress, in his toy theatre (which he built at her suggestion). Later, he would be the owner of a number of West End theatres, including the Palace.

Lloyd Webber was a Queen's Scholar at Westminster School and studied history for a time at Magdalen College, Oxford, although he abandoned the course to study at the Royal College of Music and pursue his interest in musical theatre.

Lloyd Webber has achieved great popular success, and has been referred to as "the most commercially successful composer in history." Several of his musicals have run for more than a decade both in the West End and on Broadway. He has composed 13 musicals, a song cycle, a set of variations, two film scores, and a Latin *Requiem* Mass. He has also gained a number of honors, including a knighthood in 1992, followed by a peerage from the British Government for services to Music, seven Tony Awards, three Grammy Awards, an Academy Award, fourteen Ivor Novello Awards, seven Olivier Awards, a Golden Globe Award, and the Kennedy Center Honors in 2006. Several of his songs, notably "The Music of the Night" from *The Phantom of the Opera* from Jesus Christ Superstar, "Don't Cry for Me, Argentina" from *Evita*, "Any Dream Will Do" from *Joseph and the Amazing Technicolor Dreamcoat* and "Memory" from *Cats* have been widely recorded and were hits outside of their parent musicals.

Andrew Lloyd Webber – A Symphonic Portrait, arranged by Jerry Nowak contains melodies from several of his collaborations with Tim Rice including *Jesus Christ Superstar*, *Evita*, and *Cats*.

Meredith Willson (1902 – 1984)

Robert Meredith Willson was an American composer, songwriter, conductor and playwright best known for writing the book, music and lyrics for the hit Broadway musical *The Music Man*, which won the Tony Award for Best Musical in 1958. The cast recording of *The Music Man* won the first Grammy Award given for best cast album, and its 1962 film adaptation was a success.

Born in Mason City, Iowa, Willson attended Frank Damrosch's Institute of Musical Art (later The Juilliard School) in New York City. In August 1920 he married his high school sweetheart, Elizabeth "Peggy" Wilson. A flute and piccolo player, Willson was a member of John Philip Sousa's band and the New York Philharmonic Orchestra under Arturo Toscanini. Willson then moved to California where he served as the concert director for KFRC in San Francisco, and then as a musical director for the NBC radio network in Hollywood. Willson worked on films and was nominated for two Academy Awards; in 1940 (Best Original Score for Charlie Chaplin's *The Great Dictator*) and in 1941 (Best Music Score for *The Little Foxes*). Willson's second Broadway musical, *The Unsinkable Molly Brown*, was a success in 1960. He also composed symphonies and a number of popular songs.

Highlights from The Music Man, arranged by Alfred Reed contains memorable tunes from Willson's most well-known and successful work including "The Wells-Fargo Wagon," "Till There Was You," and "Seventy-Six Trombones."

Gershwin tried various piano teachers for two years, and then was introduced to Charles Hambitzer by Jack Miller, the pianist in the Beethoven Symphony Orchestra. Until Hambitzer's death in 1918, he acted as Gershwin's mentor. Hambitzer taught Gershwin conventional piano technique, introduced him to music of the European classical tradition, and encouraged him to attend orchestra concerts. He later studied with classical composer Rubin Goldmark and avant-garde composer-theorist Henry Cowell.

Gershwin called *Porgy and Bess* a "folk opera," and it is now widely regarded as the most important American opera of the twentieth century. Based on the novel *Porgy* by DuBose Heyward, the action takes place in the fictional all-black neighborhood of Catfish Row in Charleston, South Carolina. With the exception of several minor speaking roles, all of the characters are black. The music combines elements of popular music of the day, with a strong influence of Black music, with techniques typical of opera, such as recitative, through-composition and an extensive system of leitmotifs.

Selections from Porgy and Bess, arranged by Robert Russell Bennett includes "Bess, You Is My Woman Now," "Summertime", "I Got Plenty o' Nuttin'" and "It Ain't Necessarily So" among other highlights from Gershwin's most ambitious composition.



Daniel Pearl
WORLD MUSIC DAYS

Tonight we join thousands of music lovers on every continent, ringing the world with a musical affirmation of the oneness of humankind. This performance by the Los Alamos Community Winds is part of the 8th Annual Daniel Pearl World Music Days - a global network of concerts that uses the universal language of music to diminish hatred, respect differences, and reach out in global friendship.

Daniel Pearl, the journalist and musician kidnapped and murdered by terrorists in Pakistan was a classically-trained violinist, as well as a fiddler and mandolin player who joined musical groups wherever he traveled. World Music Days commemorates his October 10th birthday and carries on his mission of connecting diverse people through words and music.



We thank you for joining us tonight in helping to spread "Harmony for Humanity."

Ashman was director, lyricist and bookwriter for the 1986 Broadway musical, *Smile*. Also in 1986, Ashman wrote the screenplay for the film version *Little Shop of Horrors*, as well as contributing the lyrics for two new songs, "Some Fun Now" and "Mean Green Mother From Outer Space," the latter of which received an Academy Award nomination. Along with Menken, Ashman was the co-recipient of two Grammy Awards, two Golden Globe Awards and two Academy Awards. His second Academy Award in 1992 was awarded posthumously for Academy Award for Best Original Song and was accepted by his partner, Bill Lauch.

He died following complications from AIDS at the age of 40 in New York City during production of both *Beauty and the Beast* and *Aladdin*. Ashman and Menken had finished the songs for *Beauty and the Beast* and 11 songs intended for *Aladdin*, although only three were featured in the finished film ("Arabian Nights", "Friend Like Me", and "Prince Ali"). Tim Rice was brought in to finish the *Aladdin* songs with Menken. Ashman was posthumously named a Disney Legend in 2001. *Beauty and the Beast* is dedicated to him:

*"To our friend Howard, who gave a mermaid her voice and a beast his soul, we will be forever grateful.
Howard Ashman 1950–1991."*

Highlights from Beauty and the Beast, arranged by John Moss contains some of the most well known music from both the movie and the Broadway musical including, "Belle," "Gaston," "Be Our Guest," and the title song.

George Gershwin (1898 – 1937)

George Gershwin was an American composer and pianist. Gershwin's compositions spanned both popular and classical genres, and his most popular melodies are widely known.

He wrote most of his vocal and theatrical works, including more than a dozen Broadway shows, in collaboration with his elder brother, lyricist Ira Gershwin.

George Gershwin composed music for both Broadway and the classical concert hall, as well as popular songs that brought his work to an even wider public. His compositions have been used in numerous films and on television, and many became jazz standards recorded in numerous variations. Countless singers and musicians have recorded Gershwin songs.

Born Jacob Gershowitz, the son of Russian Jewish immigrants, in Brooklyn, NY, his father, Morris, changed his family name to 'Gershvin' some time after immigrating to the United States in the early 1890s. George changed the spelling of the family name to 'Gershwin' after he became a professional musician; other members of his family followed suit.

Gershwin first displayed interest in music at the age of ten, when he was intrigued by what he heard at a friend's violin recital. The sound and the way his friend Maxie Rosensweig played captured him. His parents had bought a piano for lessons for his older brother Ira, but to his parents' surprise and Ira's relief, it was George who played it.

Alan Jay Lerner (1918 – 1986) Frederick Loewe (1901 – 1988)

Lerner and Loewe are known primarily for the music and lyrics of some of Broadway's most successful musical shows, including *My Fair Lady*, *Camelot*, and *Brigadoon*.

Lerner claimed to be the more dominant one of partnership, which is supported by interviews with their close friends, saying that he would throw out the first two melodies that Loewe would write to any song even if they were both perfect. He said he always knew, with a little pushing, Loewe was capable of greater work. Loewe also worked perfectly with Lerner, who would agonize for weeks over a lyric. Unlike other collaborators Lerner would work with, Loewe was the most understanding of the time Lerner needed for his lyrics and would never pressure him to complete the work.

Their dynamic partnership is somewhat of a mystery. After *Brigadoon*, their first major success, Loewe was heard telling his close friends that, as long as he lived, he would never work with Lerner again. But they did, reaching the pinnacle of their partnership with *My Fair Lady*. Interestingly, they only got to work on it after Noel Coward and Rodgers and Hammerstein had passed it up. Again, for unknown reasons, their partnership grew frazzled as they were knee-deep in work with *Camelot*, after which Loewe retired and swore he would never write another note.

Their last collaboration came with the 1974 musical film, *The Little Prince*, which received mixed reviews but was lauded as one of the team's most cerebral scores.

Regardless of their professional relationship, Lerner and Loewe were close friends and remained so until the end of their lives. Their final public appearance was in December 1985, when they received a Kennedy Center Honor, six months before Lerner's death.

Lerner said this of Loewe:

"There will never be another [Loewe]. Writing will never again be as much fun. A collaboration as intense as ours inescapably had to be complex. But I loved him more than I understood or misunderstood him, and I know he loved me more than he understood or misunderstood me."

Based on George Bernard Shaw's *Pygmalion*, *My Fair Lady* was Lerner and Loewe's most successful and well-known musical. John Cacavas's "Symphonic Scenario" incorporates many of the melodies from that production.

Lionel Bart (1930 – 1999)

Lionel Bart was a writer and composer of British pop music and musicals, best known for creating the book, music and lyrics for *Oliver!*

Born in East London and growing up in Stepney, Bart was the youngest of seven surviving children. His father worked as a tailor in a garden shed in London E1. The family had escaped the pogroms in Galicia, which was then part of the Austrian Empire.

As a young man he was quite an accomplished painter. When he was six years old a teacher told his parents that he was a musical genius. His parents gave him an old violin, but he did not apply himself and the lessons stopped.

At the age of 16 he obtained a scholarship to St Martin's School of Art but he was expelled for "mischievousness", and he gave up his ambition to be a painter. However, he took jobs in silk-screen printing works and commercial art studios. He never learned to read or write musical notation; this did not stop him from becoming a significant personality in the development of British rock and pop music.

He started his songwriting career in amateur theatre, first at The International Youth Centre in 1952 where he and a friend wrote a revue together called IYC Revue 52. The following year the pair auditioned for a production of the Leonard Irwin play *The Wages Of Eve* at Unity Theatre, London. Shortly after Bart began composing songs for Unity Theatre, contributing material (including the title song) to their 1953 revue *Turn It Up*, and songs for their 1953 pantomime, an agitprop version of *Cinderella*. While at Unity he was talent spotted by Joan Littlewood and so joined Theatre Workshop. He also wrote comedy songs for the Sunday lunchtime BBC radio program The Billy Cotton Band Show.

Oliver! was the first musical adaptation of a famous Charles Dickens work to become a stage hit. There had been two previous Dickens musicals in the 1950s, both of them television adaptations of A Christmas Carol.

The show launched the careers of several child actors, including Davy Jones, later of The Monkees; Phil Collins, later of Genesis; Alan Paul, later of The Manhattan Transfer; and Tony Robinson, who later played the role of Baldrick in the television series *Blackadder*.

Highlights from Oliver! arranged by Ted Ricketts showcases five of the musical's better known songs: "Food, Glorious Food," "Consider Yourself," "Where Is Love," "I'd Do Anything," and "As Long as He Needs Me."

Jerry Bock (b. 1928) **Sheldon Harnick (b. 1924)**

Jerrold Lewis "Jerry" Bock is an American musical theatre composer. Together with lyricist Sheldon Harnick, he is responsible for some of the most successful musical of the 1960's *Tenderloin*, *Man in the Moon*, *She Loves Me*, *The Apple Tree*, and *The Rothschilds*.

Born in New Haven, Connecticut and raised in Flushing, New York, Bock studied the piano as a child. He attended the University of Wisconsin–Madison, where he wrote the musical *Big As Life*, which toured the state and enjoyed a run in Chicago. After graduation he spent three summers at the Tamiment Playhouse in the Poconos and wrote for early television revues with lyricist Larry Holofcener.

Sheldon Harnick began his career writing words and music to comic songs in musical revues. One of these, "The Merry Minuet," was popularized by the Kingston Trio. It is in the caustic style usually associated with Tom Lehrer and is sometimes incorrectly attributed to him.

Bock made his Broadway debut in 1955 when he and Holofcener contributed songs to *Catch a Star*. The following year the duo collaborated on the musical *Mr. Wonderful*, designed for Sammy Davis Jr., after which they worked on *Ziegfeld Follies of 1956*, which closed out-of-town. Shortly afterward, Bock met Harnick

Although their first joint venture, *The Body Beautiful*, failed to charm the critics, its score caught the attention of director George Abbott and producer Hal Prince, who hired the team to compose their 1959 musical biography of former New York City Mayor LaGuardia. *Fiorello!* went on to win them both the Tony Award for Best Musical and the Pulitzer Prize for Drama.

Bock and Harnick also received the Tony Award for Best Composer and Lyricist for their most successful and critically acclaimed musical *Fiddler on the Roof*.

Established in 1997, the Jerry Bock Award for Excellence in Musical Theatre is an annual US\$2,000 grant presented to the composer and lyricist of a project developed in the BMI Lehman Engel Musical Theater Workshop.

Ira Hearshen's *Symphonic Dances from Fiddler on the Roof* is a clever and challenging showcase for wind ensemble featuring several instrumental dance numbers from the work as well as the opening number, "Tradition."

Alan Menken (b. 1949) **Howard Ashman (1950 – 1991)**

Alan Menken is an American musical theatre and film composer and pianist. He is best known for his collaboration with lyricist Howard Ashman for their numerous scores for films produced by Walt Disney Animation Studios, most notably, *The Little Mermaid*, *Beauty and the Beast*, *Aladdin*, and *Pocahontas*, each of which won two Academy Awards.

He has won a total of eight Oscars, more than any other living individual. He has been Oscar-nominated a total of eighteen times.

Howard Ashman was born in Baltimore, Maryland. He was the artistic director of the WPA Theater in New York. His first two plays, *Cause Maggie's Afraid of the Dark* and *Dreamstuff* were met with mixed reviews. His play, *The Confirmation*, was produced in 1979 at Princeton's McCarter Theater. He first worked with Alan Menken on a 1979 musical adapted from Kurt Vonnegut's *God Bless You, Mr. Rosewater*. They also collaborated on *Little Shop of Horrors* with Ashman as director, lyricist, and librettist, winning the Drama Desk Award for Outstanding Lyrics.