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**Many and sincere thanks to Stephen Coggeshall and the Los Alamos Choral Society for their generous help, talent, and participation on this performance.**

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**UPEX**, 107 Central Park Square, Los Alamos

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### **Upcoming Performances and Concerts!**

Fantasia Los Alamos – Saturday, April 30, 2005, 7:00 p.m.  
Betty Ehart Senior Center, Los Alamos  
Memorial Day Concert - Monday May 30, 2005  
Fuller Lodge Green  
Independence Day Concert - July 4, 2005  
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



LOS ALAMOS COMMUNITY WINDS  
PRESENTS... TED VIVES, MUSICAL DIRECTOR

# Hands Across the Sea

## Music of Russia and the United States

Featuring:

"Rhapsody in Blue" by George Gershwin

with Donna Smith, guest piano soloist

and "Polvtisian Dances" by Alexander Borodin

with members of the Los Alamos Choral Society

Also:

- "The Black Horse Troop" - John Philip Sousa
- "Hands Across the Sea" - John Philip Sousa



7:00P Saturday, February 19, 2005  
White Rock Baptist Church

# Program

The Black Horse Troop.....John Philip Sousa (1854-1932)  
*edited by Frederick Fennell*

Scheherezade.....Nikolai Rimsky-Korsakov (1844 - 1908)  
*transcribed by Mark Hindsley*

## IV. The Festival in Baghdad. The Sea. Conclusion

# Intermission

Hands Across the Sea..... John Philip Sousa (1854-1932)

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

Guest Soloist, Donna Smith, piano

Polovtsian Dances.....Alexander Borodin (1833 - 1887)  
*transcribed by Mark Hindsley*  
*choral adaptation by John Rutter*

## Featuring members of the Los Alamos Choral Society

Sopranos	Altos	Tenors	Basses
Charmian Schaller	Diane Chan	Gene Plassmann	Joe Fritz
Clarice Cox	Wendy Swanson	Nathan Salazar	Don Dubois
Jerrilynn Christiansen	Viera I. Moore	Gary Thayer	Ivar Lindstrom
Joy Drake	Katherine Allen-	Kim Manley	Terry Filer
Susi Prueitt	Papatheofanis	Rene Le Claire	Chuck Tallman
Harriet Dodder			David Moore
Pauline Schneider			Stephen Coggeshall
			John Phillips, II
			Greg Schneider

# Personnel

## Piccolo

Andrea Cherne\*  
Norma Stephan

## Flute

Paula Crawford  
Joann Howell  
Carolynn Katz  
Lauren McGavran  
Kathy Nebel  
Norma Stephan  
Cindy Welch  
Debra Wrobleski†

## Alto Flute

Joann Howell

## Oboe

Julie Bremser†  
Gerald Fried

## English Horn

Gerald Fried

## Bassoon

Loretta Barker†  
Bethany Letellier\*

## Clarinet

Frank Cherne  
Bob Chrien †  
Lori Dauelsberg  
Brad Morie  
Robert Pelak

## Alto Saxophone

Troy Hardin  
Paul Lewis†

## Tenor Saxophone

Alex Martin\*  
Craig Martin

## Baritone Saxophone

Phil Tubesing

## Trumpet

Dean Decker  
Mike Ebinger  
Alan Hurd  
Dave Korzekwa  
Bruce Letellier†  
Glen Wurden

## Horn

Robert Leacht†  
Tommi Scott  
Donna Smith

## Trombone

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

## Euphonium

Rex Hjelm

## Tuba

Deniece Korzekwa  
Jerry Morzinski†

## Percussion

Stephen Bloom  
Stuart Bloom†  
Kim Letellier  
Dee Morrison  
Carl Necker

## Harp

Sheila Schiferl

\* Student member  
† Principal

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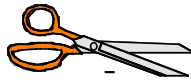
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**Benefactor Levels**

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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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 Los Alamos Community Winds  
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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.

### **Alexander Borodin (1833 – 1887) Polovtsian Dances from “Prince Igor” (1879)**

Central Asian exoticism and a sense of wild, barbaric abandon are combined in the most famous excerpt from Alexander Borodin's operatic masterpiece, *Prince Igor*. The choral dances that bring the second act to a rousing conclusion, present a scene of revelry at the army camp of the marauding 12th-century nomad, Khan Kontchak. He has captured the Russian leader, Prince Igor, who set out to battle him against the advice of his wife, Yaroslavna. Seeing that the depressed prince misses his wife, Kontchak orders his slaves and entertainers to dance and sing for him.

The *Polovtsian Dances* are most often heard in Rimsky-Korsakov's brilliant orchestral version. Tonight's performance however, marks a premier of this work for winds and chorus, using two sources: the exquisite wind transcription by Mark Hindsley, and the choral adaptation by John Rutter. These wild Tartar dances are preceded by an exotic introduction, as the entertainers come into the Khan's tent to the tune of quiet woodwinds and triangle. Oboe and harp are featured in the first dance, as is the opera's celebrated women's chorus, "Fly on the Wings of the Wind." Next comes a Men's Dance, highlighting a nimble clarinet. A massive General Dance for the full ensemble and chorus, constituting the centerpiece of the work, follows it. The galloping rhythms of the swiftly moving Boys' Dance alternate with repetitions of preceding dances as the work approaches its spirited coda.

### **Nikolai Rimsky-Korsakov (1844 - 1908) Scheherezade, op. 35 (1888)**

One of the nineteenth century's most cherished convictions celebrated the increasing porousness of boundaries separating the arts from one another. More and more often, works from one artistic realm furnished the material for those in another; consider, for example, Mussorgsky's *Pictures at an Exhibition* or Berlioz's *Romeo and Juliet*. With the symphonic suite *Scheherezade*, Rimsky-Korsakov took this process of cross-fertilization to another level of complexity -- *Scheherezade* is music about story-telling.

Scheherezade, of course, is the fabled storyteller of the 1001 Arabian Nights, whose gift for yarn-spinning saves her from a murderously misogynistic sultan. The programmatic aspects of Rimsky-Korsakov's re-imagining of her stories often approach the transparency of Borodin's evocation of the Central Asian desert (generations of movie-

music composers would have been lost without the example of the first movement, "The Sea and Sinbad's Ship"). Yet, despite descriptive titles given to each of the four movements, the musical behavior resists a too-easy equation with the content of the stories, questioning our assumptions about what music can and cannot do.

The suite's four-movement plan, for instance, nicely mimics the structure of the classical symphony, a genre usually thought resistant to extra-musical, programmatic treatment (with a handful of notable exceptions). Scheherezade herself, seems given to poetic digressions; she often interrupts the music's own storyline, impeding or diverting forward momentum from the outside, as it were, a disruptive gesture wholly alien to the self-contained world of the symphony.

The suite's real climax arrives in the final movement, and perhaps this is its real claim to a form based as much on literary as on musical models. Here each of the principal themes from the preceding movements appears in counterpoint with the others, as Scheherezade deftly gathers together the loose ends of her sprawling narrative and, in the words of the program note printed with the musical score, weaves "tale into tale and story into story."

### **John Philip Sousa (1854-1932)**

#### **The Black Horse Troop (1924)**

John Philip Sousa was born in Washington, D.C., on November 6, 1854. He received his early education in the Washington public schools, while simultaneously studying music at a private conservatory. At the age of 13, he enlisted in the U.S. Marine Band as an apprentice musician. By 1880, his fame as a conductor, composer, and arranger had been established. He was appointed leader of the U.S. Marine Band and held this position for 12 years, eventually molding the band into one of the finest military bands in the world.

*The Black Horse Troop* was completed December 30th, 1924 at Sousa's Sands Point, Long Island, estate. It was played for the first time about ten months later on October 17, 1925, at a concert of the Sousa Band in the Public Auditorium in Cleveland, Ohio. Sousa enjoyed a long relationship to the men and horses of Cleveland's Ohio National Guard Cavalry, known as Troop A. Sousa was, himself, a devoted horseman.

#### **Hands Across the Sea (1899)**

This march was premiered at the Philadelphia Academy of Music. Although a number of ideas have been presented concerning the title, Paul Bierley believes that Sousa was inspired by a line credited to John Hookham Frere: "A sudden thought strikes me -- let us swear an eternal friendship." In the Great Lakes Recruit of March 1918, Sousa discussed the justification of the Spanish-American War, quoted Frere's line, and added, "That almost immediately suggested the title *Hands Across the Sea*. Sousa's music and his musicians had the ability to affect people in many lands. Extensive European tours were made by Sousa's band between 1900 and 1905. In December 1910, a world voyage was begun, which included England, Ireland, Scotland, Wales, the Canary Islands, South Africa, Australia, New Zealand, Fiji Islands, the Hawaiian Islands, Canada, and the United States. The tour lasted one year, one month, and one week.