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Upcoming Concerts!

Independence Day Concert
Monday, July 4, 2011 Time TBA
Overlook Park

Fall Concert
Saturday, October 15, 7:00 p.m.
Crossroads Bible Church

Christmas With the Winds
Sunday, December 11, 2:00 p.m.
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 poster features a black and white photograph of several tall, slender pine trees silhouetted against a bright, hazy sky. The text is overlaid on the image in various fonts and colors. At the top left is a circular logo for the Los Alamos Community Winds. The main title 'THE PINES OF ROME' is in large, bold, serif letters. Below it, the composer's name 'OTTORINO RESPIGHI' is written in a smaller, elegant serif font. The text 'WITH THE MUSIC OF' is in a simple sans-serif font. Below that, a list of composers is shown in a serif font: LUDWIG VAN BEETHOVEN, AARON COPLAND, MALCOLM ARNOLD, BILL CONTI, JOHN WILLIAMS, and EDWARD MONTGOMERY. At the bottom, 'AND FEATURING ELI BERG, EUPHONIUM' is written in a large, bold, serif font. The date and time 'SATURDAY, MAY 14, 2011 7:00 P.M.' are in a bold, sans-serif font, followed by the venue 'WHITE ROCK BAPTIST CHURCH' and 'FREE ADMISSION'. The suggested donation 'SUGGESTED DONATION - \$10.00 PER GUEST' is at the very bottom in a bold, sans-serif font.

 **THE LOS ALAMOS COMMUNITY WINDS**
Ted VIVES, MUSICAL DIRECTOR
PRESENT

OTTORINO RESPIGHI
THE PINES OF ROME

WITH THE MUSIC OF

LUDWIG VAN BEETHOVEN
AARON COPLAND
MALCOLM ARNOLD
BILL CONTI
JOHN WILLIAMS
EDWARD MONTGOMERY

AND FEATURING
ELI BERG, EUPHONIUM

SATURDAY, MAY 14, 2011 7:00 P.M.
WHITE ROCK BAPTIST CHURCH
FREE ADMISSION
SUGGESTED DONATION - \$10.00 PER GUEST

PROGRAM

Overture “Egmont” Op. 82.....Ludwig van Beethoven
arranged by Theo Moses-Tobani

The Battle in the Snow from “The Empire Strikes Back”.....John Williams
transcribed by Ted Vives

Mirror Lake.....Edward Montgomery

Eli Berg, Euphonium

- I. Serenade
- II. Festival

The Promise of Living from “The Tender Land”.....Aaron Copland
transcribed by Kenneth Singleton

Anne-Marie Peters-Weem, English Horn
Julie Bremser, Oboe
Laura Taylor, Flute
Alex Austell, Trumpet

Music from “The Right Stuff”.....Bill Conti
arranged by Darrol Barry

INTERMISSION

H.R.H., The Duke of Cambridge March.....Malcolm Arnold

The Pines of Rome.....Ottorino Respighi
transcribed by Guy Duker

Mandy Marksteiner, Trumpet
Donna Smith, Piano
Shannon Burns, Clarinet
Laura Taylor, Flute
Lauren McGavran, Flute
Quinn Marsteiner, Alto Saxophone
Anne-Marie Peters-Weem, Oboe, English Horn

- I. The Pines of the Villa Borghese
- II. The Pines Near a Catacomb
- III. The Pines of the Janiculum
- IV. The Pines of the Appian Way

PERSONNEL

Piccolo

JoAnn Howell
Laura Taylor

Flute

Ivanna Austell
JoAnn Howell
Carolynn Katz
Cathy Lovekin
Lauren McGavran†
Louisa Singleton*
Laura Taylor

Oboe

Julie Bremser
Anne-Marie Peters-Weem

English Horn

Anne-Marie Peters-Weem

Bassoon

Leatha Murphy

Clarinet

Charlotte Berg*
Shannon Burns*
Lori Dauelsberg
Bryan Fearey
Joyce Guzik
Robert Pelak
Katie Weisbrod
Paul Wexler

Bass Clarinet

Katy Korzekwa

Alto Saxophone

John Berg
Paul Lewis†
Quinn Marksteiner

Tenor Saxophone

Craig Martin
Jonah Katz

Baritone Saxophone

Phil Tubesing

Trumpet

Alex Austell*
Aaron Bao
Mike Burns
Dean Decker
Dave Korzekwa
Mandy Marksteiner
Peter McLachlan

Horn

Elizabeth Hunke
Anne Norrick
David Rogers†
Dori Smith

Trombone

Jevan Furmanski
Philip Jones†
Cody Lattin
Bruce Warren

Euphonium

Eli Berg*
Rex Hjelm†

Tuba

Deniece Korzekwa†
Johanna Mitchell
Steve Ross

String Bass

Cary Neeper

Piano/Keyboard

Susan Mendel
Donna Smith

Percussion

Kip Bishofberger†
Stuart Bloom
Julia Fair
Lucy Frey
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* Student member

† Principal

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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. 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 again received for 2010. He is currently a finalist for the 2011 American Prize for composition (<http://www.theamericanprize.org>).



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: www.survivesmusic.net

PROGRAM NOTES

Ottorino Respighi (1879 – 1936) *The Pines of Rome* (1924)

Laboring under the shadows of such greats as Puccini, Rossini, and Verdi, many lesser Italian composers at the turn of the 20th century found that, to their countrymen, music meant only opera. Ottorino Respighi is credited with being the first Italian composer in that period to achieve both fame and popularity for purely orchestral works. His three most famous works, the tone poems *Fontane di Roma* (Fountains of Rome, 1917), *Pini di Roma* (Pines of Rome, 1924), and *Feste Romana* (Roman Festivals, 1929), exemplify the eclectic, pictorial style that won him such popularity.

Respighi began his music education at the Liceo in his native Bologna in 1899. In 1900 he accepted a position as principal violist with the Imperial Opera in St. Petersburg, Russia. There he studied orchestration with Rimsky-Korsakov, to whom Respighi always acknowledged a great debt. After additional study with Max Bruch in Berlin and many years working as a violinist or violist for various musical groups in Italy, he was appointed professor at the St. Cecilia Conservatory in Rome in 1913. This position gave him enough time to compose, and he achieved his first success in 1917 with the tone poem Fountains of Rome. Respighi was also interested in preserving renaissance and medieval musical traditions, and at the same time Fountains was published he completed the first of what would eventually be three suites based on airs for lute, which he orchestrated for piano and strings (*Antiche arie de danze per liuto*, *Ancient Airs and Dances for Lute*).

After several years of contemplating scenes for a sequel to Fountains, Respighi began work on Pines of Rome in 1924. The piece combines his skills in colorful orchestration and evocative composition with his interest in older music, including references to medieval plainchant and to folk tunes -- in this case, children's songs that his wife, Elsa, an accomplished singer and composer, had taught him. Although thematically straightforward, the work requires virtuoso playing from each section of the orchestra and features unusual rhythmic patterns. The score also calls for some unusual instruments: six buccinae, medieval precursors to trumpets and trombones, in the fourth movement, as well as a recording of a nightingale at the end of the third. Respighi noted that modern brass could be used to replace the buccinae, but there was no substitute for the recording because, as he explained later, "I simply realized that no combination of wind instruments could quite counterfeit the real bird's song." Respighi did not expect Italian audiences, fond as they were of their operas, to welcome the work; he is quoted as saying "Let them boo ... what do I care?"

The premiere was held on December 14, 1924, at the Teatro Augusteo in Rome, and just as expected, the audience did boo -- at the atonal trumpet blasts at the end of the first movement, and at the nightingale. But the finale's triumphal brass won the audience over and earned the piece a standing ovation. It has enjoyed popularity ever since, with Respighi's friend Arturo Toscanini championing the work in the United States and leading its premiere in New York in 1926.

The work's extremely specific musical imagery and brilliant scoring to achieve this effect has been cited by many early Hollywood composers as an inspiration. Indeed, Respighi was so specific in what he intended that he published descriptions of the settings he envisioned for each movement at the beginning of the score. For the first, *Pines of the Villa Borghese*, he wrote:

"Children are at play in the pine groves of Villa Borghese; they dance round in circles. They play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms."

The section opens brilliantly and moves in flurries of sound, with snatches of military fanfares and children's songs, including the Italian version of Ring-around-the-rosy, shouted out by brass or woodwinds and accented by colorful percussion (ratchet, triangle). The movement builds to a bustling crescendo while a trumpet blares a discordant note. This has been likened to children "blowing a raspberry," but has also been described as a parent shouting "Enough!" And, as Respighi writes:

"Suddenly the scene changes -- we see the shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of a mournful chant, floating through the air like a solemn hymn, and gradually and mysteriously dispersing."

Pines Near a Catacomb begins with solemn chords in the low woodwinds and brass, over which the trombones sound a quiet theme reminiscent of Gregorian chant. This develops until an offstage trumpet introduces a second motif. As the trumpet ends, a rhythmic pulsing begins, changing meter from 6/4 to 5/4. But though the pulsing gradually crescendos, the two original themes are never lost: the brass continues to play the chant, then a portion of the trumpet's tune, underneath the strings. The movement dies away as a quiet piano cadenza opens the next movement, *The Pines of the Janiculum*.

"There is a thrill in the air: the pine-trees of the Janiculum stand distinctly outlined in the clear light of the full moon. A nightingale is singing."

A clarinet plays a long, rubato solo over soft, sustained chords. Flutes develop this first motif, then the oboe introduces a rising and falling theme.. Though the movement always keeps a fluid, forward momentum, the overall effect is calm and reflective, never agitated. It rises to an ethereal sound with the addition of flowing arpeggios in celeste, harp, and piano, then the clarinet sounds a long sustained note and the recorded nightingale makes its appearance over soft trills in the woodwinds. The movement ends in quiet contemplation. But this mood is quickly broken by piano and low brass sounding insistent, repeated eighth notes over marching diminished fifths in quarter notes, depicting:

"Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol."

The army of the finale, *Pines of the Appian Way*, approaches somewhat ominously, with bass clarinet and low brass sounding fragmentary phrases of military fanfares while the flutes and muted trumpets begin to pulse in descending half-steps. An extended English horn solo marks the dawn and the brass begins to call out, both offstage and on. The movement builds to an inexorable climax and -- whether it be the army Respighi envisioned or the flying whales of a recent Disney movie -- the listener cannot escape the image of some great body in glorious, triumphant motion.

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.

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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."*

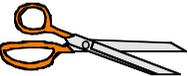
The Los Alamos Community Winds is a non-profit organization funded in part by your donations. The LACW was founded in 2000 by a group of enthusiastic musicians to present concerts of concert band music to the public.

Although our members volunteer their time and talents, we do have certain necessary expenses such as music, rehearsal and performance space rental, and from time to time, equipment purchases. In an effort to cover these expenses, we are offering local businesses and individuals in our community the opportunity to provide an annual donation to 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:

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Comments:

Ludwig van Beethoven (1770-1827)
Overture "Egmont," Op. 84 (1810)

In 1808, Josef Hartl was named manager of the Vienna Court Theaters, and began running revivals of plays by Schiller and Goethe. To accompany the plays, Hartl asked several composers, including Beethoven, to write incidental music.

Beethoven's first choice was Schiller's drama *William Tell*. Curiously, Hartl assigned that play to a composer named Adalbert Gyrowetz, and instead, invited Beethoven to compose music for Goethe's *Egmont*.

Beethoven was not unhappy with the assignment. He read and greatly admired the author, ("I would have gone to my death, yes, ten times to my death, for Goethe") and Egmont's themes—the defiance of tyranny, the struggle for freedom—appealed to him. Beethoven began writing in October, 1809, and finished the music in time for the play's opening night, May 24, 1810. The music includes four entr'acts, two songs for the heroine Clarchen, music for the heroine's death, a 'melodrama,' a Triumph Symphony to conclude the work, and tonight's piece, the overture.

The play is based on the life of Count Egmont (1522-1568), a Netherlandish patriot. When Phillip II of Spain attempted to turn Flanders into a Spanish dependency, Egmont resisted. He was eventually imprisoned and beheaded.

In presenting him on stage, Goethe had to take some poetic license. Egmont was not a pure, unsullied hero. In fact, history indicates he was a bit of a rake. Nevertheless, Goethe overlooked the less pleasant aspects of Egmont's life for the sake of his themes, explaining "what then are poets if they only wish to repeat the accounts of a historian?"

The solemn opening chords, in the key of F minor, forecast the ominous events to come. The theme is written in the form of a sarabande, a Spanish dance, perhaps indicating the menacing role that the antagonist, the Duke of Alba, will play.

After some lyric development, a melodic phrase gains momentum before transforming into the main section, introduced by the euphonium and lower woodwinds in a sweeping downward phrase. This theme builds to an orchestral climax, and, after a reprise of the main themes, the orchestra stops dead. Out of this pause, a new vibrancy asserts itself, growing in intensity into an explosion of joyous, victorious power.

Given the tragic nature of the text, why does the overture end in such a cataclysm of joy?

Attribute this to another of Goethe's poetic adjustments. After his arrest, Egmont dreams of a visit by his love, Clarchen. She tells him that, although he will die, his death will spark rebellion in the Netherlands and eventually bring victory. As Egmont later marches to his martyrdom, he leaves with the following speech: "Friends, take heart. Behind are your parents, your wives, your children. Guard your sacred heritage and to defend all you hold most dear, fall joyfully, as I do now!"

Egmont is transformed, his noble death leads to freedom, the bonds of tyranny are broken. How could Beethoven leave us mourning when Egmont's death has given his cause and his people new hope?

Aaron Copland (1900-1990)

The Promise of Living, from “The Tender Land” (1954)

Ten years after composing Rodeo, Aaron Copland received a commission from the Rogers and Hammerstein Society for an opera to commemorate the thirtieth anniversary of the League of Composers. Copland set to work eagerly on the task, but the work took him two full years to complete, growing from a short piece (intended to be paired with another one-act opera) into a full two-act drama. It was premiered in 1954 by the New York City Opera, very successfully. The setting of the opera is a poor Midwestern American farmstead, and the first act extols the plain life and its simple virtues, while preparing the audience for the tension of the ensuing drama. (In the second act the heroine falls in love with a drifter, who jilts her . . . prompting her to give up her own placid life in favor of the challenge of adventure, so that she finally leaves her home in the ‘tender land’, and strikes out on her own.)

The Promise of Living is a song of thanksgiving. It concludes Act I with a tribute to the simple values by which the people lived: honest labor, a desire to share the earth’s bounty and a love for one’s neighbors. It signifies the American dream as it had been achieved, two and a half centuries after the Virginian voyage of colonization.

Malcolm Arnold (1921-2006)

H.R.H. The Duke of Cambridge March, Op. 60 (1957)

Malcolm Arnold earned a significant and unique position in contemporary British music. At a time when much new music was foreboding or despairing, his optimistic outlook and high spirits were welcome. He studied at the Royal College of Music, where he later returned as an instructor. His list of works includes nine symphonies, twenty concertos, five ballets, chamber music and music for several films. He received an Oscar for his music for the 1958 film *The Bridge on the River Kwai*. His suites of English, Scottish and Cornish dances are hallmarks of his repertoire. He served many years as principal trumpet player in the London Philharmonic Orchestra.

The Duke of Cambridge March was written for the centennial of the Royal Military School of Music (RMSM) in 1957. The RMSM was founded in 1857, when the Duke of Cambridge was Commander in Chief of the British Army. The opening and finale are richly scored and contrast with the singing melody of the middle section, illustrating the contrast between the band sounds of the 19th and 20th centuries.

Edward Montgomery (1933 – 1986)

Mirror Lake (1963)

Edward Montgomery was born into a prominent family in Coshocton, Ohio. His parents founded historic Roscoe Village, a restoration of an early 19th century canal town that became a major tourist attraction in the area. His early musical interests took a back seat to degree in Industrial Engineering at Purdue University, a year at the Harvard Law School, then a tour of duty as an officer in the US Navy. He then decided to enroll as a freshman music major at The Ohio State University in 1959.

His arranging skills were employed by the famous OSU Marching Band, and also by the Men's Glee Club and other university organizations. One of his first original compositions was *Mirror Lake Serenade*. This piece was written in the early 1960's for euphonium and piano, then rescored with band accompaniment. The *Festival* movement was added later to form the *Mirror Lake Suite*.

For many years, Montgomery served as band announcer in addition to music arranger of the OSU Marching Band. While he never accepted payment for his services to the band, he often unselfishly contributed to band projects, including the purchase of a complete set of percussion instruments.

Upon his untimely death in 1986, a major bequest was received by the Marching Band and has been used for band scholarships and graduate assistantships.

Mirror Lake is a place of scenic beauty and serenity on the Ohio State campus. Outdoor band concerts were traditionally held here during the month of May. The introduction of the *Festival* movement has a quote from the nearby Orton Hall chimes.

John Williams (b. 1932)

The Battle in the Snow from “The Empire Strikes Back” (1980)

This sequence from the original orchestral score to the second movie of the original “Star Wars” trilogy accompanies the Rebel fighters as they defend their headquarters on the ice planet of Hoth against the onslaught of the Imperial forces and their 60-ft tall All-Terrain Armored Transports (AT-ATs).

From the soundtrack album liner notes, John Williams describes the work:

"Many passages required special instrumentation. The music for "Battle in the Snow" has unusual orchestration calling for five piccolos, five oboes, a battery of eight percussion, two grand pianos, two or three harps, in addition to the normal orchestral complement. This was necessary in order to achieve a bizarre mechanical, brutal sound for the sequence showing Imperial walkers, which are frightening inventions advancing across a snowscape."

Many film score critics and aficionados consider this 4-minute work to be the single best musical sequence ever written for a movie. It is a brutal, bellicose piece that works magnificently with the visuals on the screen and yet is able to stand alone as a concert work, though rarely performed.

Bill Conti (b. 1943)

Music from “The Right Stuff” (1983)

Born in Providence, Rhode Island, Bill Conti is a graduate of Louisiana State University, and also studied at the Juilliard School of Music. On April 22, 2008 before a packed house at the LSU Union Theatre at Louisiana State University, Bill Conti was inducted into The Louisiana Music Hall of Fame. He is frequently the orchestra conductor at the Academy Awards ceremony.

He was nominated for the Best Song Oscar for “Gonna Fly Now” and ultimately won for best score for “The Right Stuff.”

Based on Tom Wolfe’s novel, “The Right Stuff” tells the story of the first American astronauts – the Mercury Seven, the early days of NASA and also that of Chuck Yeager, the first man to break the sound barrier.

Conti’s music is both heroic and stirring. The selections played this evening comprise the final minutes of the film following Yeager’s (played by Sam Sheperd) crash and through the final Mercury flight by Gordon Cooper (played by Dennis Quaid) and into the end credits