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Upcoming Concerts!

PICTURES AT AN EXHIBITION by Modeste Moussorgsky

Featuring the Winner of the 2008 Los Alamos Community Winds
Student Solo Competition

Saturday, May 10, 2008 7:00 p.m.
White Rock Baptist Church

Independence Day Concert
July 4, 2008
Overlook Park

(Tentative)
Memorial Day Concert
Monday, May 26, 2008
Fuller Lodge Lawn

The Los Alamos Community Winds rehearse on Tuesdays from 7:00 – 9:00 p.m. in the Los Alamos High 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, or visit our website at: www.lacw.org

THE LOS ALAMOS COMMUNITY WINDS
Ted Vives, MUSICAL DIRECTOR
PRESENT

HOLLYWOOD

FRIDAY NIGHT

at the MOVIES

Featuring

Leonard Rosenmann
Bruce Broughton
John Williams

Dmitri Shostakovich
Alfred Newman
Henry Mancini

...and many more

Friday, February 22, 2008 7:00 p.m.
White Rock Baptist Church
Free Admission
Suggested Donation - \$5.00 per guest

visit our website at : www.lacw.org

PROGRAM

The Lord Of The Rings (Main Title March).....	Leonard Rosenman <i>arr. by James Burden</i>
Themes from "Silverado".....	Bruce Broughton
Noah's Ark from "The Bible – In the Beginning"	Toshiro Mayuzumi <i>arr. by Ken Whitcomb</i>
Folk Festival from "The Gadfly".....	Dimitri Shostakovich <i>trans. by Donald Hunsberger</i>
One-K-80 March (Closing Theme from "Dragnet").....	Lyn Murray
The Asteroid Field from "The Empire Strikes Back".....	John Williams
Finale from "The Empire Strikes Back".....	John Williams

INTERMISSION

ABC Wide World of Sports March.....	Charles Fox <i>arr. by George Kenny</i>
Themes from "Victor/Victoria".....	Henry Mancini
Suite from "Rich Man Poor Man".....	Alex North <i>arr. by John Cacavas</i>
Anything Goes from "Indiana Jones and the Temple of Doom".....	Cole Porter <i>arr. by Paul Jennings</i>
Raiders March from "Raiders Of The Lost Ark".....	John Williams
Street Scene (Main Theme).....	Alfred Newman <i>arr. by David Bennett</i>
E.T. - Adventures on Earth.....	John Williams

Except where indicated, all music transcribed from the original scores by Ted Vives

PERSONNEL

<u>Piccolo</u>	<u>Baritone Saxophone</u>	<u>Percussion</u>
Julia Fair	Phil Tubesing	Dillon Coynes* Kip Bishofberger† Kim Letellier Dee Morrison Carl Necker
<u>Flute</u>	<u>Trumpet</u>	<u>Harp</u>
Shari Adams Kunegunda Belle Carolynn Katz Lauren McGavran† Justine Yang*	Dean Decker Steve Doorn Dave Korzekwa Bruce Letellier† Dave Teter Mike Wagner Glen Wurden Caroline Wurden* Katie Wurden	Sheila Schiferl
<u>Oboe</u>	<u>Horn</u>	<u>Keyboard</u>
Julie Bremser† Madeline Margevicius*	Angela Herring† David Rogers Paul Sieck Carl Wilde	Donna Smith
<u>Bassoon</u>	<u>Trombone</u>	<u>Guitar</u>
Jonathan Morgan* Leatha Murphy†	Charles Faulkner Jan Gaynor John Hendricks Cody Lattin* Jerry Morzinski Adam Nekimken†	Richard Hannemann
<u>Clarinet</u>	<u>Euphonium</u>	<u>Accordion</u>
Myles Adams Bob Chrien† Joe Fasel Bryan Fearey Joyce Guzik Laura Matthews Robert Pelak	Katy Korzekwa	Marke Talley
<u>Bass Clarinet</u>	<u>Tuba</u>	<u>Benefactors</u>
	Sean Dunham* Alex Martin†*	Los Alamos National Bank
<u>Alto Saxophone</u>	<u>Tenor Saxophone</u>	<u>Symphony Level</u>
	Deniece Korzekwa† Henry Stam*	Anonymous
<u>Baritone Saxophone</u>	<u>Concerto Level</u>	<u>Etude Level</u>
David Arellano* Craig Martin†		Lora Belle Cole Greg and Marilyn Doolen Maxine Joppa

* Student member
† Principal



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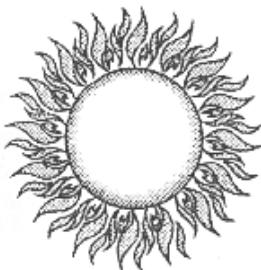
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PROGRAM NOTES

Leonard Rosenman (b. 1924)

The Lord Of The Rings (Main Title March) (1978)

Leonard Rosenman first studied to be a painter, but after serving with the Air Force in WW II, he became more interested in music, and became the protégé of distinguished avant-garde composer Arnold Schoenberg. Rosenman has won Academy Awards for his adapted scores for *Barry Lyndon* (1975) and *Bound for Glory* (1976). In addition to composing and adapting film scores, he also composes works for choirs, and chamber orchestras; Rosenman has also composed a one-act opera.

Bruce Broughton (b. 1945)

Themes from "Silverado" (1985)

Bruce Broughton scored many popular television shows during the '60s and '70s. *Silverado* was intended to be the western for anyone who had never seen a western. With the exception of Indians, it encompassed just about every element in the traditional Hollywood genre, from the battle between the ranchers and the farmers to the shootout on the empty town street between the redeemed good guy and the unredeemable bad guy.

The music from *Silverado* is no exception to this genre. There are a lot of action sequences in the film, all scored with intensive and complex orchestral "manoeuvres", with a great deal of brass and percussion instruments (primarily timpani and snare drums). As Broughton writes in the liner notes, "The orchestration was geared towards power, strength and energy."

Toshiro Mayuzumi (1929 – 1997)

Noah's Ark from "The Bible – In the Beginning" (1966)

Toshiro Mayuzumi was a student at the Tokyo National University of Fine Arts and Music immediately following the Second World War, before going to Europe where he attended the Conservatoire de Paris.

A prolific composer for the cinema, he composed more than a hundred film scores between *Waga ya wa tanoshi* (*It's Great to Be Young*) (1951) and *Jo no mai* (1984). The best-known film with a score by Mayuzumi is probably *The Bible: In the Beginning* (1966). He also wrote many pieces for wind band that are recorded by the Tokyo Kosei Wind Orchestra.

Dmitri Shostakovich (1906 - 1975)

Folk Festival from "The Gadfly" (1955)

One of Russian culture's most acclaimed intellectuals who was censored under the dictatorship of Stalin, was an internationally recognized composer whose music was in over 100 films. A towering figure in Russian music of the 20th century along with Sergei Prokofiev and Aram Khachaturyan, he wrote 15 symphonies, of which the Fifth (1937), the Seventh "Leningrad" (1942), and the Thirteenth "Baby Yar" (1968) are the best known.

His other compositions include cantatas and oratorios, seven operas and operettas, four ballets, twelve musical comedies and other music for stage plays, 36 original motion picture scores, fifteen quartets and other chamber music for, piano, violin, and cello. His Piano concertos No. 1 and No. 2, his 24 Preludes and Fugues for piano and many other works all received numerous awards and recognitions, and have been recorded in critically acclaimed performances by such renowned pianists as Vladimir Ashkenazy. Shostakovich died of a heart attack on August 9, 1975, in Moscow, and was laid to rest in Novodevichi Convent Cemetery in Moscow, Russia. His legacy is carried on by his son, conductor Maxim Shostakovich, and his grandson, pianist Dmitri Shostakovich Jr.

Among Shostakovich's best known film scores are 'Suite from The Gadfly' from *Ovod* (1955), and the score for director Grigori Kozintsev's acclaimed film *Gamlet* (1963) starring Innokenti Smoktunovsky.

Lyn Murray (1909 – 1989)

One-K-80 March (Closing Theme from "Dragnet") (1967)

The founder and former leader of the popular Lyn Murray Singers who performed on the CBS radio network "Lucky Strike Hit Parade" for several years, Lyn Murray also worked as a conductor, arranger, and producer for the company working with such artists as Bing Crosby, Louis Armstrong, and Burl Ives. He and his singers also performed on other radio shows. During the '50s, he moved to Hollywood and began composing scores for feature films and television shows

John Williams (b 1932)

The Asteroid Field and Finale from "The Empire Strikes Back" (1980)

Raiders March from "Raiders Of The Lost Ark" (1981)

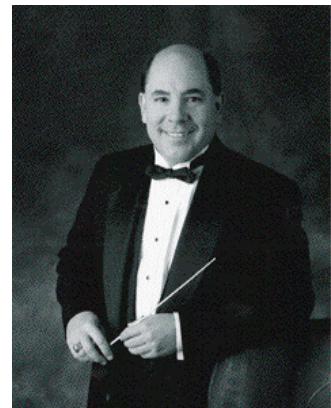
E.T. - Adventures on Earth (1982)

John Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA, Los Angeles City College, and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School of Music, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. He then returned to Los Angeles, where he began his career in the film industry, working with such composers as Bernard Herrmann, Alfred Newman and Franz Waxman. He went on to write music for many television programs in the 1960s, winning four Emmy Awards for his work.

Williams has composed the music and served as a music director for more than one hundred films. He has received forty-five Academy Award nominations, making him the Academy's most nominated living person. He has been awarded five Oscars, three British Academy Awards, eighteen Grammys, three Golden Globes, four Emmys and numerous gold and platinum records.

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. 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. Dr. Vives' compositions and arrangements are published by Manduca Music Publications and Survives Music. 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.





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Charles Fox (b. 1940) ABC Wide World of Sports March (1967)

Charles Fox began his musical training on the piano at an early age. After graduating from the High School of Music and Art in Manhattan, the young composer went to Paris where he studied with Nadia Boulanger. Upon his return to New York, he composed and arranged for such salsa legends as Tito Puente and Ray Barretto. He went on to write station-break music for the *Tonight Show* before eventually scoring his first film *The Incident*.

His works have also earned him two Oscar nominations, one for "Ready to Take a Chance Again" from the film *Foul Play* and the other for "Richard's Window" from *The Other Side of the Mountain*.

Henry Mancini (1924 – 1994) Themes from "Victor/Victoria" (1982)

Henry Mancini scored the music for numerous films from the 50s until the early 90s. Although there are rarely any dark moments in Mancini's music, there is a wistful sadness to some of his songs. For these songs Mancini would frequently team up with lyricist Johnny Mercer, for example on "Breakfast at Tiffany's", "Days of Wine and Roses" and "Charade".

Mancini's musical background was in jazz bands, and before his work in films he spent a few years writing for TV series such as "Peter Gunn" and "Mr. Lucky". His background in swing bands made him ideally qualified for two of his earliest film scores "The Glenn Miller Story" and "The Benny Goodman Story".

The one thing which makes Mancini's music memorable is simply the good tunes. In many ways a Mancini soundtrack is more a collection of tunes or songs rather the "background" music of other composers. This was intentional since Mancini (unlike most film composers) usually negotiated to retain the rights to his music in order to re-release it on albums. His facility as a tunesmith has produced theme songs (full of affection), and instrumental themes (full of humour) which people have been humming and whistling for decades. Among his many well-known tunes that have stood the test of time are items like *Peter Gunn* and *The Pink Panther*, the song "Moon River" as used in *Breakfast at Tiffany's* and "The Baby Elephant Walk" from *Hatari!*

Alex North (1910 – 1991) Suite from "Rich Man Poor Man" (1976)

Alex North hardly needed films to enhance his reputation. A graduate of Juilliard and the pupil of such musical heavyweights as Ernst Toch and Aaron Copland, North was responsible for the incidental music in several major Broadway productions of the 1940s, notably *Death of a Salesman*. He also composed for the ballet, for symphony orchestra, and even for Benny Goodman. North's earliest film work consisted of the scores for documentary films, an activity he engaged in from 1937 through the early 1950s.

His first feature-film score was for 20th Century-Fox's *The 13th Letter*; he followed this with a steady parade of scores for such memorable pictures as *Viva Zapata* (1952), *The Rose Tattoo* (1955), *The Bad Seed* (1956), *Spartacus* (1960), *Who's Afraid of Virginia Woolf* (1967), *Under the Volcano* (1984) and *Prizzi's Honor* (1985). His most popular composition, "Unchained Melody" (for the 1955 prison picture *Unchanged*), received a whole new lease on life in 1990 thanks to the runaway hit film *Ghost*. Yet despite so impressive a resume, Alex North never received an Oscar in any of his 15 nominations. Finally, in 1986, the Academy threw him that guilt-absolving bone, the "Lifetime Achievement Award." Perhaps Alex North's most ambitious film score was the one nobody heard -- he was engaged by Stanley Kubrick to write the music for *2001: A Space Odyssey*, only to have Kubrick rudely pull the rug from under him by substituting such classical pieces as "Thus Spake Zarathustra" and "The Blue Danube Waltz." With teeth clenched, Alex North wrote a terse article describing his frustration for Jerome Agel's 1969 compendium *The Making of Kubrick's 2001*.

Cole Porter (1891 – 1964)

Anything Goes from "Indiana Jones and the Temple of Doom" (1984)

Cole Porter was born in Peru, Indiana on June 9, 1891. He was the only surviving child of Samuel Fenwick Porter, a druggist, and Kate Cole. He began studying music - violin and piano - at a very early age, and by ten he had written his first song, "Song Of The Birds". In 1902, his mother had his composition "The Bobolink Waltz" privately published. Porter was sent to Worcester Academy in Massachusetts, for prep school, and he entered Yale in 1913. There he became a famous figure on campus, writing two of Yale's best known football songs ("Bingo Eh Yale" and "Bull Dog"), and supplying the songs for several Yale Dramatic Association "smokers".

Upon graduation he was voted the most entertaining member of his class; he also received votes for being the most original and most eccentric.

The 1930s were Porter's Golden decade. He had a string of hit shows, among them *The New Yorkers*, *Gay Divorce*, *Anything Goes*, *Jubilee*, *Red Hot And Blue*, and *Dubarry Was A Lady*. He also wrote the score to several wonderful Hollywood musicals, such as *Born To Dance* and *Rosalie*.

In 1937 Porter suffered a crippling horseback riding accident. His mother and wife talked the doctors out of amputating his legs, as they were sure such a blow to his vanity would kill him. For the rest of his life, despite over 30 operations, Porter was to suffer almost constant pain. His remedy was to lose himself in his work, and the early 1940s saw a number of hit shows - *Panama Hattie*, *Let's Face It*, and *Something For The Boys*. Then, in 1948, he scored his greatest triumph with *Kiss Me, Kate*, a show which portrayed the backstage bickering of a couple of ham actors as they produced Shakespeare's "The Taming Of The Shrew". It was a brilliant success and ran for over 1000 performances. It is still widely performed today, and, along with *Anything Goes*, it is one of Porter's most popular scores. His last score was for a television "spectacular" of the Aladdin story, in 1958.

The last years of Porter's life were sad ones. He finally had to have one of his legs amputated in 1958, and after that he led a lonely and reclusive life. In 1960 Yale honored him with an Honorary doctorate. He died in October of 1964 in Hollywood.

Alfred Newman (1901 – 1970)

Street Scene (Main Theme) (1931)

The story of Alfred Newman starts from humble beginnings. He was the eldest of 10 children and his family were poor, but his interest in music was recognised at an early age and, on a shoe-string budget he received his first piano lessons, walking a round trip of 10 miles every day to practice on an instrument belonging to a friend of his mother's. His musical talents blossomed and he seemed to develop a particular fondness for Beethoven and Chopin. He played the former's Moonlight Sonata and Fur Elise at a concert at a very young age, and seems never to have looked back. He earned some money from recitals and was able to continue his musical education in New York supported by a scholarship and a kind teacher who taught him piano and harmony. There he also played in theatres and restaurants before getting a job as an accompanist to Grace La Rue in her vaudeville act. The novelty of a young teenager accompanist, meant that Newman was part of the act and frequently dressed in costume for the part. The vaudeville act went on tour, leading to further work for the talented pianist at the Harlem Opera House and on Broadway. By the time he was 20, Newman had struck up a friendship with George Gershwin and this relationship later led to his conducting some of George and Ira Gershwin's musicals including *Treasure Girl* and *Funny Face*. He also conducted Rogers & Hart's *Spring is Here* and *Heads Up*, and Jerome Kern's *Cris Cross* among many other works for the stage. At this time he contributed the occasional song to musicals, and other compositions included his adaptation of some of Chopin's Nocturnes for Ballet.

Stage musicals were to lead to film musicals when Irving Berlin persuaded him to go to Hollywood, and thus Newman found himself working in Hollywood as a conductor in the 30s, during the early days of the talkies. He worked for United Artists for a while and as director for Sam Goldwin. His influence on music from Hollywood extended considerably when he was appointed as Music Director for Fox studios, then called 20th Century Pictures, where he remained as head of their music department for nearly two decades. Over this period he contributed an enormous amount to film music as a composer, arranger, musical director and conductor. The role involved employing composers and other musicians for Fox's films, and Newman played a key role in identifying and nurturing the talents of other composers starting out in the industry including David Raksin, Bernard Herrmann and John Williams. He also employed two of his younger brothers in the industry, Emil Newman and Lionel Newman. There have been Newmans in Hollywood ever since, since two of Alfred's sons David Newman and Thomas Newman and his nephew Randy Newman are all established and accomplished film composers. One of his earlier tasks in his position at Fox was to write the 20th Century Fox Fanfare which is heard at the start of the studio's movies. This means that his music has probably been heard more times than that of any other film composer! To underline his huge contribution to the development of film music both before, during and after his stint at Fox, note that Newman received nine Oscars and countless Oscar nominations.

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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