

# The Rockville Concert Band Presents “A Night at the Theater”

Conducted by Music Director Dr. Juan Gallastegui and Guest Conductor Dr. Robert Tennyson

Sunday, February 12, 2023, at 3:00 P.M.

## Program Notes by Noreen B. Friedman

### *Conquest* (from the motion picture *Captain from Castile*)

Alfred Newman (1900-1970); Arranged by David Bennett (1892-1990)

Released in 1948, the Twentieth Century Fox film **Captain from Castile** was adapted from Samuel Shellabarger’s historical novel by the same name. Set in the early 16<sup>th</sup> century, Lamar Trotti’s screenplay follows the travails and adventures of young Spanish officer Pedro de Vargas (Tyrone Power) who escapes the tyranny of his cruel neighbor/Inquisition officer and joins the expedition and eventual conquest of Mexico by Hernándo Cortés (Cesar Romero). Filmed on location (3 different areas of Mexico), employing thousands of indigenous extras, and capitalizing on an active volcano in the background, the lavish production nonetheless streamlined aspects of the historical story to shorten the film’s duration and address sensitivities.

As it turned out, **Captain from Castille** was nominated for only one Academy Award—Best Music, Scoring of a Dramatic or Comedy Picture—for composer Alfred Newman, Fox’s longtime Music Director, conductor, arranger, and composer of its famous Fanfare. While Newman did not win an Oscar for this epic movie, his lifetime achievements included winning nine Academy Awards among the 200+ movies he scored. For **Captain from Castille**, the musical score, and particularly its triumphant **Conquest** march, are enduring. In 1950, Newman bequeathed the song’s rights to the University of Southern California (USC) for use by its Spirit of Troy Marching Band. As a football fight song, sometimes enhanced by the Trojan mascot on horseback, **Conquest** is admittedly (even for this graduate of cross town rival UCLA) rather stirring.

### *The Cowboys* (from the Motion Picture *The Cowboy and the Girl*)

John Williams (b. 1932); Arranged by James Curnow (b. 1943)

Considered one of the greatest cinema composers of all time, John Williams, has enjoyed a prolific and award-winning career spanning seven decades. Among his many accolades are five Academy Awards (50+ nominations) and twenty-five Grammy awards. In 2016, the American Film Institute (AFI) selected Williams as the recipient of its 44<sup>th</sup> AFI Life Achievement Award, “the first composer ever to receive this highest honor for a career in film”.

Studying piano, orchestration, and composition privately and at UCLA and Julliard, Williams’ cinematic career launched as a studio pianist. He later become a staff arranger with the opportunity to work with movie composer greats including Alfred Newman and Dmitri Tiomkin. Arranging success led to TV and movie composition opportunities, including scores for 1970s disaster films such as *The Poseidon Adventure* and *The Towering Inferno*. Teamed with an admiring Steven Spielberg, Williams scored the music for *Jaws* (1975), for which he won an Oscar. Composing the epic score for the original *Star Wars*

movie (1977), Williams won another Academy award and sealed his reputation as a premier cinematic composer.

For **The Cowboy and The Girl** (1972), Williams' musical score suitably evokes the Old West from lyrical melodies to the sound of galloping horses on the open range. The film centers around old Montana rancher Wil Andersen (John Wayne) whose ranch hands have quit to follow the gold rush. To ensure his long cattle drive is achieved, he hires local schoolboys who, after training, ultimately prove their mettle, even when encountering the thieving gang of criminals led by Asa Watts, AKA "Long Hair" (Bruce Dern). James Curnow's concert band arrangement (1986) captures the film's varied moods, skillfully employing the full wind and percussion instrumentation for the exuberance of the cattle drive and other action, interspersed with beautiful solos for softer, reflective passages.

### ***Victory at Sea, Symphonic Scenario***

#### **Richard Rodgers (1902-1979); Transcribed for Band by Robert Russell Bennett (1894-1981)**

Conceived and produced by former World War II Navy Lieutenant Commander and historian Henry Salomon, **Victory at Sea** (1952-1953) was a documentary television series (later consolidated into a motion picture) about World War II naval warfare. 26 half-hour segments incorporated an enormous compilation of newsreels sourced from around the world. The NBC broadcast won an Emmy in 1954 as "best public affairs" program and featured rousing music by Richard Rodgers and Robert Russell Bennett. Rodgers contributed an array of piano themes that were expanded upon and orchestrated by his long-time collaborator Bennett (who also conducted the NBC Orchestra) to create a variety of moods.

In the **Symphonic Scenario**, Bennett skillfully weaves together a dozen diverse themes, ranging from the powerful "Song of the High Seas" (main theme) and "The Approaching Enemy" to the lighter "The Sunny Pacific Islands" and solemn "The Hymn of Victory".

### ***Excerpts from Brigadoon***

#### **Frederick Loewe (1901-1988); Arranged for Band by Philip Gordon (1894-1983)**

Composer Frederick Loewe and lyricist/librettist Alan Jay Lerner collaborated on many classic Broadway musicals, including *Gigi* (1973), *Camelot* (1960), and *My Fair Lady* (1956). **Brigadoon** (1947) was their first major hit, later adapted as a film (1954). The story centers upon two American tourists, Tommy Albright and Jeff Douglas, who happen upon a magical village of Brigadoon in the Scottish Highlands that appears once every century. Tommy falls in love with the village's Fiona MacLaren.

Loewe's music for **Brigadoon** reflects a Scottish lilt. Composer/arranger/conductor/educator Philip Gordon provides a pleasant concert band arrangement, including the songs "Brigadoon", "Down on MacConnachy Square", "The Heather on the Hill", "I'll Go Home with Bonnie Jean", and "Come to Me, Bend to Me". The arrangement culminates with "Almost Like Being in Love", traditionally sung by Tommy and Fiona, and later recorded by A-list performers such as Frank Sinatra, Nat King Cole, and Ella Fitzgerald. More recently, the song was performed by Diana Krall (her 2020 album *This Dream of You*) and in productions such as the movie *Groundhog Day* (1993), Dreamworks' *Antz* (1998), and an episode of Amazon Prime Video's *The Marvelous Mrs. Maisel*.

In *Brigadoon*, Tommy and Fiona's love is strong. Tommy decides to remain in the enchanting village in the 18<sup>th</sup> century, suggesting to the audience that love can truly transcend time and place—a poignantly romantic thought for a band performance scheduled just two days before Valentine's Day.

### ***Robin Hood, Prince of Thieves (Symphonic Suite)***

**Michael Kamen (1948-2003); Arranged by Paul Lavender**

Born in New York City, Michael Kamen attended Juilliard and later was a founder of and oboist in the classical fusion band *New York Rock and Roll Ensemble*. The band released several albums, garnered a Leonard Bernstein invitation to perform with the New York Philharmonic and provided popular music credentials for Kamen.

Kamen's enjoyed early success as a ballet composer and an arranger for popular and rock music. He ultimately worked with such greats as Pink Floyd, Bon Jovi, Queen, Cold Play, and Sting. He later leveraged his crossover sensibilities in composing for television and motion pictures, including *For Queen and Country*, *Someone to Watch Over Me*, *Three Musketeers*, the *Lethal Weapon* series, and ***Robin Hood, Prince of Thieves (1991)***.

Starring Kevin Costner (Robin of Locksley), Morgan Freeman (Azeem) and Alan Rickman (Sheriff of Nottingham), ***Robin Hood, Prince of Thieves*** was oft criticized, yet a box office hit. Among the movie's accolades were Rickman's British Academy Film Award for *Best Actor in a Supporting Role* to Grammy awards for Bryan Adams (*Best Song Written for Motion Picture or Television*—“(Everything I Do) I Do It for You”) and Best Pop Instrumental Performance to Michael Kamen who composed, orchestrated and conducted the score.

Composer/Arranger/Publishing Executive Paul Lavender's 1991 ***Symphonic Suite*** band arrangement of ***Robin Hood, Prince of Thieves*** incorporates the film's main title “Prince of Thieves”, “Maid Marian”, and “The Abduction and Final Battle at the Gallows”. There are some notably beautiful contributions from the woodwinds, including the oboe (a tribute to oboist Kamen?).

Kamen composed the score and coordinated music for the 1995 movie ***Mr. Holland's Opus***, which centers around a frustrated composer (Richard Dreyfuss) who finds fulfillment as a high school music teacher, deeply touching the lives of his students over a long career. Kamen won a 1997 Grammy for Best Instrumental Arrangement for the title track and finale, *An American Symphony* (Holland's opus). Inspired by the film, Kamen created the [Mr Holland's Opus Foundation](#), which supports music education through projects including the donation of new and refurbished instruments to underserved schools and communities. For Kamen, an innovative musician and film composer who passed away at a relatively young age, this is a fitting legacy.

### ***Olympic Fanfare and Theme***

**Commissioned by the 1984 Los Angeles Olympic Organizing Committee**

**John Williams (b. 1932); Arranged by James Curnow (b. 1932)**

Composer John Williams was commissioned by the 1984 Los Angeles Olympic Organizing Committee to compose a fanfare and other music for the 1984 Summer Olympics. The resulting ***Olympic Fanfare and Theme*** resonated with audiences, as it powerfully captured the glory and striving of the world's premier

athletes. For the 1996 Olympics in Atlanta, NBC combined the earlier iconic Olympic television theme, ***Bugler's Dream*** (composed in 1958 by French American film composer Leo Arnaud and receiving its Olympic debut for the 1964 Games in Tokyo)—think timpani introduction followed by trumpet fanfare—with Williams' rousing composition, as a glorious introduction to exhilarating sports viewing.

James Curnow's concert band arrangement of ***Olympic Fanfare and Theme*** preserves the pomp and circumstance of Williams' work with suitable shining moments for the trumpets and other brass, punctuated by brazen percussion and woodwind flourishes.

### ***It's Broadway!***

#### **Arranged by John Edmondson (1933-2016)**

A composer, educator, instrumentalist (trumpet and piano) educational publisher, and freelance writer, John Edmondson received his BA from the University of Florida and his MM in Composition from the University of Kentucky. While a public school music teacher for ten years in central Kentucky, Edmondson was also staff arranger for the University of Kentucky Wildcat Marching Band and other area universities and high schools. This solidified his position as a top tier arranger and composer of educational music. Said Edmondson:

My goal was always to write music for students that would appeal to them at that stage of development, so they would stay interested and remain in music programs...I enjoy writing music that is interesting and slightly challenging to the developing student.

Following his teaching career, he entered the publishing field, initially as Educational Editor for Hansen Publications (Miami Beach), responsible for publications for concert band, marching band, the Fun-Way Band Method (co-authored with Paul Yoder), and instrumental solo books.

Edmondson's arrangement ***It's Broadway!*** (1983) is a medley of a dozen varied showtunes presented in approximately 5 minutes of playing. While such a kaleidoscopic "everything burgers" can be dizzyingly jarring to the ears, Edmondson manages to create a fun, cohesive musical tour. The listener is challenged to name all the component parts—"Comedy Tonight" from Stephen Sondheim's *A Funny Thing Happened on the Way to the Forum*; "If I Were a Rich Man" from Jerry Bock's *Fiddler on the Roof*; "Oklahoma" from Richard Rodgers' *Oklahoma!*; "Memory" from *Cats* by Andrew Lloyd Webber; "Summertime" from George Gershwin's *Porgy and Bess*; "The Rain in Spain" from *My Fair Lady* by Frederick Loewe; "March of the Siamese Children" from *The King and I* by Richard Rodgers; "Younger Than Springtime" from Richard Rodgers' *South Pacific*; "Seventy-six Trombones" from *Music Man* by Meredith Wilson; "Climb Every Mountain" from *Sound of Music* by Richard Rodgers; "It's All Right by Me", song by Cole Porter used in *Can-Can*; and "Cabaret" from John Kander's *Cabaret*.

### ***The Phantom of the Opera***

#### **Andrew Lloyd Webber (b. 1948); Arranged for wind orchestra by Johan de Meij (b 1953)**

Composer, producer, and theater impresario Andrew Lloyd Webber was born in London to a musical family—his father an organist and composer and his mother a violinist and pianist. At an early age, he started to compose music and enjoyed putting on productions with family members in a home "toy" theater he built. In 1965, Lloyd Webber quit the study of history and pivoted to London's Royal College of Music. Also in this year, Lloyd Webber met aspiring lyricist Tim Rice with whom the composer would

collaborate on shows including *Joseph and the Amazing Technicolor Dreamcoat* (1968), *Jesus Christ Superstar* (1970), and *Evita* (1978).

In ensuing years, Lloyd Webber composed additional musicals, including *Cats* (1981), *Starlight Express* (1984), *Sunset Blvd.* (1993), and ***Phantom of the Opera*** (1986). Prior to the Pandemic, his shows had continual runs of over 40 years on both Broadway and London's West End. One of a select number of artists with EGOT (Emmy, Grammys, Oscar, Tony awards) status, Lloyd Webber has had a stellar career. Knighted in 1992, The Lord Baron Lloyd-Webber marked his 70<sup>th</sup> birthday with the publication of his autobiography *Unmasked* by Harper Collins in 2018. The title alludes to his successful ***Phantom of the Opera*** that has been produced in more than 40 countries and is the longest running show on Broadway.

Based on a novel by French author Gaston Leroux, ***Phantom of the Opera*** centers around a beautiful soprano opera singer who becomes the object of obsession by a mysterious, disfigured music genius who haunts the Paris Opera House. Johan de Meij's beautiful arrangement (1986/newly published 2021) for wind orchestra is a fluid medley with colorful band instrumentation. Songs include "Angel of Music", "The Music of the Night", "Notes", "Think of Me", "All I Ask of You", "The Phantom of the Opera", and "Wishing You Were Somehow Here Again". The Rockville Concert Band is delighted to share this gem of the repertoire, albeit with masks optional and no falling chandeliers.

### ***Raiders of the Lost Ark Medley (Raiders March and Marion's Theme)***

**John Williams (b. 1932); Transcribed by Jack Bullock (1929-2022)**

For the film ***Raiders of the Lost Ark*** (1981), created by George Lucas and directed by Stephen Spielberg, John Williams composed a score encompassing separate themes for each main character. These include the rousing "**Raiders March**", energetically accompanying the movie's hero Indiana Jones (Harrison Ford) and "**Marion's Theme**" for Marion Ravenwood (Karen Allen), the tough, shrewd leading female character who accompanies Dr. Jones on his quest for the Ark of the Covenant.

Jack Bullock's Band transcription of the aforesaid two themes presents a compact taste of Williams' ***Raiders of the Lost Ark*** score. The exhilarating adventure music of the "Raider's March" smoothly pairs with the contrasting slower lyricism of "Marion's Theme", making for a powerful finale to this tribute to great composers for the stage and film. Roll credits!