



DAVID BUGLI, CONDUCTOR presents **"SYMPHONIC DANCES" CONCERT**  
featuring International Tap Superstar **SAM WEBER**

*"the fastest feet in tap"*



**PROGRAM**

**Tap Dance Concerto**  
by Morton Gould  
with Sam Weber

**Symphonic Dances**  
by Gwyneth Walker  
(world première)

**Five Hungarian Dances**  
by Johannes Brahms

**"Allegro" from *Argentina***  
for flute and orchestra  
by Adriana Figueroa  
(world première)  
with Carol Grenier, flute

**SATURDAY, APRIL 24, 2004, 7:30PM**  
**At THE CARSON CITY COMMUNITY CENTER**

\$12 general; \$10 CC Symphony Assoc. members & seniors; FREE age 16 and under  
Tickets available at Brewery Arts Center, 449 W. King St., Carson City, 775-883-1976  
or online: ActivityTickets.com

**CCSYMPHONY.COM**

**775-883-4154**

**CARSON CITY SYMPHONY**  
David Bugli, *Music Director and Conductor*

**VIOLIN I**  
Ginny Tilton\*  
Trudy Gonzales  
John Novak  
Sue Domina  
Elinor Bugli

**VIOLIN II**  
Salli Blair\*\*  
Laura Gibson  
Terry Huff  
Wendy Andrews  
Nan Kreher

**VIOLA**  
Bill Sell\*\*  
Peggy Cooley  
Suzanne Capella

**CELLO**  
Vicky Sweet\*\*  
Lou Groffman  
Jane Johnson\*\*\*  
Diane Kotik  
Nancy Irwin  
Larry Aynesmith

**BASS**  
Julie Machado\*\*  
George Worth  
Tom Martin

**FLUTE/PICCOLO**  
Edith Isidoro-Mills  
Allison Smith

**FLUTE**  
Carol Grenier

**OBOE**  
Greg Mindrum  
Anya Guymon

**CLARINET**  
Tony Chieffo  
Rich Mermin

**BASSOON**  
David Colborn  
Chris Hanson

**HORN**  
Lin Nelson  
Sarah Colborn  
Jon Holloway  
Jen Sturm

**TRUMPET**  
Tony Injayan  
Bob Masters  
Rolf Johnson

**TROMBONE**  
Dean Carter  
Chris Ruzin  
David Johnson

**TUBA**  
Andrew Chicvara

**TIMPANI**  
Katie Ruzin

**PERCUSSION**  
Larry Emery  
Wendy Humphries  
Grace Higgins

**PIANO**  
Katie Lauder

**STAGE MANAGER**  
Grant Mills

\**Concertmaster*  
\*\**Section Principal*  
\*\*\**Librarian*



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*Carson City Symphony is a  
member of*

**AMERICAN SYMPHONY ORCHESTRA LEAGUE**



**CARSON CITY SYMPHONY**  
**"Symphonic Dances" Concert**

**PROGRAM**

April 24, 2004—Carson City Community Center

"Allegro" from *Argentina* for  
flute and orchestra..... Adriana Isabel Figueroa Mañas (b. 1966)  
Carol Grenier, flute  
*World première*

Symphonic Dances..... Gwyneth Walker (b. 1947)  
1. Prance (A Two-Step)  
2. Petite Waltz/Grande Waltz (Dance of the Fireflies and Elephants)  
3. Dance of the Wild Ponies  
4. Tango  
5. Charleston  
*World première*

--- INTERMISSION ---

Hungarian Dances..... Johannes Brahms (1833-1897)  
orchestrated by Antonín Dvořák (1841-1904)  
No. 17 in F-sharp minor—Andantino  
No. 18 in D major—Molto vivace  
No. 19 in B minor—Allegretto  
No. 20 in E minor—Poco allegretto  
No. 21 in E minor—Vivace

Tap Dance Concerto..... Morton Gould (1913-1996)  
1. Toccata  
2. Pantomime  
3. Minuet  
4. Rondo

Sam Weber, tap dancer



Intermission refreshments benefit the Carson City  
JayCees and the Carson City Symphony Assoc.

The Board of Trustees & Friends of the Symphony invite you to a reception  
in honor of the soloists, composer, conductor, & orchestra musicians  
in the lobby immediately following the concert

♪ ♪ ♪ PROGRAM NOTES - April 24, 2004 ♪ ♪ ♪  
by Andrew M. Spieker

**Adriana Isabel Figueroa Mañas - Allegro from *Argentina Suite***

Adriana Figueroa Mañas was born in 1966; she graduated in 1997 from the School of Music of the National University of Cuyo, Argentina, with a degree specializing in flute and saxophone. As well as having played in several classical ensembles, including the Symphonic Orchestra of Mendoza, she enjoys playing jazz, fusion, and pop. Her jazz band, "West Jazz Band," won a prize as the best band in Mendoza, and a woodwind ensemble that she is part of won first prize in the 1998 Antorchas Chamber Competition, playing a selection of her own compositions.

*Argentina*, composed in 1999, is a suite in four movements for flute and orchestra. It is based on Argentinean folk elements and colors. The rhythms, for example, have elements of Argentinean folk dances. The work is not traditional in the form of the dances; the composer extracted the rhythms and colors from these traditional dances. It is a lively, spirited work with an abundance of interesting dance rhythms and harmonies.

*Argentina* was composed for students of the flute at the University as a vehicle to familiarize them with traditional Argentinean folk music

**Gwyneth Walker - Symphonic Dances**

*Symphonic Dances*, a suite of five dances, is intended to be both celebratory and fanciful: celebratory of the 20<sup>th</sup> season of the Carson City Symphony, and fanciful as an expression of the composer's imagination roaming freely. The dances were composed in the summer of 2003 at Ms. Walker's studio in Braintree, Vermont.

*Prance*, subtitled *A Two-Step*, opens with triumphant chords to introduce the entire suite. Then the brass present the "two-step" theme, "stepping" up and down the scale in syncopation. A middle section features two-note chords in the violins, winds, and piano, scampering playfully up and down the scale in response to the brass. The "two-step" theme returns, with everyone joining in to close the dance.

*Petite Waltz/Grande Waltz (Dance of the Fireflies and Elephants)* is in a minuet and trio form with extended coda. The oboe and violins state the principal waltz theme (Minuet). A middle section (trio) features a duet between the piccolo and piano (fireflies). The Minuet returns to close the movement, but is interrupted by the brass (the elephants), gamely attempting to imitate the dainty waltz theme. The strings re-enter with a grand, final statement of the theme.

**PROGRAM NOTES - April 24, 2004 - continued**

*Dance of the Wild Ponies* was inspired by an actual encounter between composer and galloping residents of Nevada. In this musical description, the emphasis is placed on the joyful, free-bounding nature of the ponies. They trot by, with manes flying high (as expressed by upbows in strings accompanied by piano). They dance. And, eventually, they gallop away! The astute listener might hear some "whinnies" in the middle section.

The *Tango* might well have been titled *Tango Glissando*, for this is an especially slippery piece. Strings slide. The principal theme is a descent of the scale, in tango rhythm. At the end, all slide together.

*Charleston* borrows the familiar harmonic progression found in songs of the 1920's, such as *Five-Foot Two*. A theme based on this progression introduces the dance in a stately manner. The percussion enters at a lively tempo, and the music races to an energetic and celebratory conclusion.

**Johannes Brahms - Hungarian Dances**

Hungarian Gypsy tunes were an inspiration for several composers in the mid-to-late nineteenth century: notably, Franz Liszt's *Hungarian Rhapsodies*. Brahms, likewise, made use of Gypsy melodies in many of his compositions, most notably the 21 Hungarian Dances, composed in 1868 and 1880. Originally composed for piano four hands, all eventually were orchestrated, a few by Brahms himself, but most by other composers. These dances became extremely popular. Almost overnight, they brought Brahms to the notice of a wide public who had not appreciated his other, more serious works.

The last five dances, the ones presented in this program, were orchestrated by Antonín Dvořák.

Dance No 17, in F-sharp minor, begins with a rather dreamy, wistful melody in the strings, which is then taken up by the woodwinds and returned to the strings. The second subject is a much livelier dance theme in C-sharp minor; a gentler interlude in F-sharp major interrupts it. The second subject returns, ending in sequence of three forceful chords.

Dance No. 18, in D major, is bright and sprightly throughout, and also quite short. It ends in a brilliant flourish dominated by the brass.

Dance No. 19, in B minor, begins with a somewhat wistful theme, which then shifts to B major. This is followed by a broader theme, also in B major, and a return to the first theme. The dance ends with three stately chords.

Dance No. 20, in E minor, opens with a slow, somewhat mournful theme. The middle section is a much livelier theme in B major. The opening theme then returns, and the dance ends quietly.