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Upcoming Performances, Concerts and Events!

Live Long and Prosper - A Star Trek 40th Anniversary Concert
Saturday, April 22, 2006, 7:00 p.m.

Duane Smith Auditorium

Los Alamos Star Trek 40th Anniversary Celebration
April 15- 22, 2006

Special Appearance by **George Takei** "Mr. Sulu" of Star Trek
April 15, 2006 Time and Location TBA

Memorial Day Concert
Monday, May 29, 2006 - Time TBA
Fuller Lodge Green

Independence Day Concert
Tuesday, July 4, 2006 - Time TBA
Overlook Park

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 visit our website at <http://www.lacw.org>



THE LOS ALAMOS COMMUNITY WINDS
TED VIVES, musical director
PRESENT

*By Request...
A Musical Pot Pourri*

Sir Arthur Sullivan - *Pineapple Poll Suite*
Ralph Vaughan-Williams - *English Folk Song Suite*
Fisher Tull - *Sketches on a Tudor Psalm*
B.D.Q. Bach - *Grand Serenade for an Awful Lot of
Winds and Percussion*
J. F. Wagner - *Under the Double Eagle*
Klaus Badelt - *Symphonic Suite from "Pirates of the
Caribbean"*
Eric Whitacre - *Noisy Wheels of Joy*

Saturday, February 25, 2006 7:00 p.m.
Betty Chart Senior Center
Free Admission
Suggested Donation - \$5.00 per guest

Program

Under the Double Eagle (1902).....Josef Franz Wagner (1856 - 1908)

Grand Serenade for an Awful Lot of Winds and Percussion...P.D.Q. Bach (1742 – 1807?)

- I. Grand Entrance
- II. Simply Grand Minuet
- III. Romance in the Grand Manner
- IV. Rondo Mucho Grand

Sketches on a Tudor Psalm (1971).....Fisher Tull (1934 - 1994)

Intermission

Noisy Wheels of Joy (2001).....Eric Whitacre (b. 1970)

Pineapple Poll Suite(1950).....Sir Arthur Sullivan (1842 - 1900)
arranged by Charles Mackerras and W. J. Dutoit

- I. Opening Number
- II. Jasper’s Dance
- III. Poll’s Dance
- IV. Finale

Symphonic Suite from “Pirates of the Caribbean” (2003).....Klaus Badelt
arranged by John Wasson

English Folk Song Suite (1923).....Ralph Vaughan-Williams (1872 - 1958)

- I. March - Seventeen Come Sunday
- II. Intermezzo – My Bonnie Boy
- III. March - Folk Songs from Somerset

Personnel

Piccolo

Andrea Cherne*
Julia Fair

Flute

Sallie Boorman
Chesney Clark*
Julia Fair
Carolynn Katz
Lauren McGavran
Yuewen Ding*
Cindy Welch
Debra Wrobleski†

Oboe

Julie Bremser†
Andrea Palounek

Bassoon

Sarah Harris*
Loree Lynch

Clarinet

Bob Chrien
Lori Dauelsberg
Brad Morie†
Robert Pelak
Frank Cherne

Bass Clarinet

Barry Beckett

Alto Saxophone

Paul Lewis†

Tenor Saxophone

Alex Martin*
Craig Martin

Baritone Saxophone

Phil Tubesing

Trumpet

Dean Decker
Karyn Johansen*
Dave Korzekwa
Bruce Letellier†
Jim Toevs
Caroline Wurden*
Glen Wurden

Horn

Angela Herring†
Robert Leach
Dov Shlachter*

Trombone

Dennis Clason
G.S. Khalsa
Seth Katz*
Bryant Letellier* †
Chuck McCullough
Adam Nekimken*

Euphonium

Rex Hjelm
Brenda Clark

Tuba

Deniece Korzekwa
Jerry Morzinski†

Percussion

Joe Cox
Kip Bishofberger†
Kate Bowman
Dee Morrison
Carl Necker

Piano

Donna Smith

Harp

Sheila Schiferl

* Student member
† Principal

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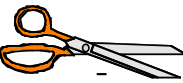
Lora Belle Cole
Anonymous
Anonymous

The Los Alamos Community Winds are offering local businesses and individuals in our community the opportunity to provide an annual donation to and 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:

Benefactor Levels

- \$3000 + Symphony
- \$1000 - \$2999 Concerto
- \$500 - \$999. Sonata
- \$100 - \$499 Etude

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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Program Notes

Ted Vives, musical director

Originally from Auburn, Alabama, 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. Recently, his fanfare for band, *For the Fair and the Brave* was premiered at the Sydney Opera House in Sydney, Australia. Dr. Vives' compositions and arrangements are published by Manduca Music Publications and Survives Music. He resides in Los Alamos, New Mexico with his son, Alex. He also performs as principal trombone with both the Los Alamos Symphony and the Santa Fe Community Orchestra. He teaches low brass instruments privately.



Josef Franz Wagner (1856 - 1908)
Under the Double Eagle (1902)

Often called "The Austrian March King," the Austrian military bandmaster Josef Franz Wagner wrote some 400 compositions, 250 of which have been published.. The title of his most famous march, *Unter dem Doppeladler* - "Under the Double Eagle" - refers to the double eagle in the old coat of arms of the Austro-Hungarian empire, one head of which looked out toward Austria and the other toward Hungary.. *Unter dem Doppeladler* became the official regimental march of the 1st Austrian Artillery Regiment, Number 2.

J.F. Wagner took the title for this march from the state emblem of the Austro-Hungarian Empire. The eagle has been a symbol of strength and courage since ancient times; it was the emblem of the Sumarians 5,000 years ago and of Imperial Rome many centuries later. The double-headed eagle was the symbol of the Byzantine Empire for over 2,000 years before it appeared on the imperial coat of arms in Austria-Hungary. The march itself has been extremely popular for nearly a century. By 1910 Franz Pazirek was listing approximately fifty different instrumental and vocal arrangements of the work published by a dozen different firms. Beginning in 1903, *Under The Double Eagle March* was recorded by the Sousa Band four times before Wagner's death in 1908. Like Sousa's *Washington Post* and numerous other marches around the turn of the century, this march has probably motivated more dancers than marchers.

P.D.Q. Bach (1742 – 1807?)

Grand Serenade for an Awful Lot of Winds and Percussion

P.D.Q. Bach was born in 1742, last and by far the least child of the great Johann Sebastian Bach. Although he had managed to ignore the child for five years, the great J.S. was eventually forced by his wife to give him a name, so he finally relented and gave not a name, but initials. Asked by his family what the initials "P.D.Q." stood for, he replied "Absolutely nothing" (which could indeed be said of the child himself later in life).

At the end of his life P.D.Q. had accumulated a fair share of wealth, and was therefore buried in an elaborate mausoleum. But most of his surviving relatives did not want people to think that the great Johann Sebastian could have sired him, so they referred to him (when they referred to him at all) using backward dates: 1807-1742.

Grand Serenade for an Awful Lot of Winds and Percussion was composed on commission from Prince Fred of Wein-am-Rhein, for some sort of outdoor occasion. P.D.Q. Bach had originally wanted to write a really big work of thirty-five or forty minutes duration, but he agreed to make it only a third as long when Prince Fred offered to triple the fee. Soon after it was played a member of the Prince's household used the pages of the score to wrap six large sausages which were sent to Paris to be presented as a gift to Benjamin Franklin, from whom the Prince was anxious to obtain the specifications for building a glass harmonica, which Franklin had recently perfected. Eventually the manuscript made its way to an attic in Boston where the editor found it among the belongings of an 18th century Tory, in a box marked "Seditious Material". Just between us (*wink, wink*), P.D.Q. Bach is the "invention" of composer Peter Schickele, known for his own works as well as his nationally-syndicated music program "Schickele Mix" on PRI (Public Radio International).

Fisher Tull (1934 - 1994)

Sketches on a Tudor Psalm (1971)

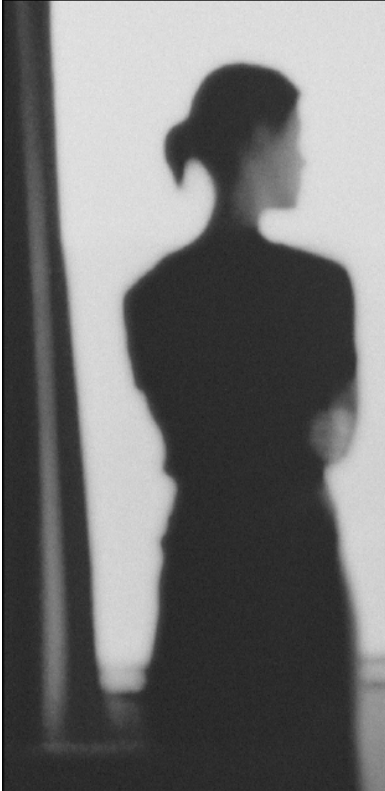
Composed in 1971, Sketches on a Tudor Psalm is based on a sixteenth century setting of the Second Psalm by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. Its popularity is evidenced by its employment by Ralph Vaughn Williams for the basis for his Fantasia for Sting Orchestra in 1910.

The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening of the harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully-scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord.

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Eric Whitacre (b. 1970)
Noisy Wheels of Joy (2001)

Moving forward to the present, travel of any kind would be difficult without the invention of the wheel. Conceived as a raucous "opera buffo" style overture, "*Noisy Wheels of Joy*" from composer Eric Whitacre was commissioned by the Band Composers Masterworks Consortium and premiered at the 2001 American Bandmasters Association convention by the University of Nevada Las Vegas Wind Symphony. The structure is quite formal, but the three themes (love, adventure, and buffo) get thrown around the wind symphony with wild abandon.

The composer is one of the bright stars in contemporary concert music. Regularly commissioned and published, Mr. Whitacre received his master's degree in composition from the Juilliard School of Music. He has received composition awards from numerous associations throughout the United States. In 2001 he was honored with his first Grammy nomination and also became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the American Choral Directors Association.

Sir Arthur Sullivan (1842 - 1900)
Pineapple Poll Suite (1950)

The ballet "Pineapple Poll" is a spoof of the Gilbert and Sullivan operas. In 1950, the copyright on Sullivan's music expired. One of the first to exploit this opportunity was Sadler's Wells, who staged the ballet set exclusively to music by Sullivan, arranged by a young Charles Mackerras. During the war, Mackerras had played oboe in the pit of a Sydney theater, where they produced all of the Gilbert and Sullivan operas except for *Utopia* and *Grand Duke*, the only two not represented in the ballet. Every bar of music, even the short bridge passages, is taken from some opera. The plot is based upon "The Bumboat Woman's Story" of Gilbert's "Bab Ballads", which was later developed by Gilbert into "H.M.S. Pinafore". The story evolves around Pineapple Poll and her colleagues, who are all madly in love with the captain of the good ship H.M.S. Hot Cross Bun. In order to gain admittance to the ship, they disguise themselves in sailors' clothes, a fact which is kept secret from the audience until near the end of the ballet.

Arthur Sullivan (1842 - 1900) was the son of a military band clarinetist who was the first professor of clarinet when the Royal Military School of Music opened in England at Sandhurst in 1957. Sullivan's light operas, written to William Gilbert's libretti over about twenty-five years from 1871, delighted the public and made a fortune for both men and their impresario D'Oyly Carte.

Sir Charles Mackerras was born in the United States of Australian parents in 1925. He studied in Sydney and Prague and made his debut in opera at Sadler's Wells. From 1966 to 1969, he was First Conductor with the Hamburg State Opera. From 1970 to 1977, he was the Musical Director of Sadler's Wells in London. Mackerras is a specialist in the Czech repertoire, notably Janáček, and has recorded a cycle of his operas with the Vienna Philharmonic.

Klaus Badelt
Symphonic Suite from “Pirates of the Caribbean” (2003)

Loosely inspired by the time-honored Disney theme-park ride, *Pirates of the Caribbean* is a swashbuckling high-seas tale. When Captain Jack Sparrow an eccentric rogue, arrives at Port Royal, he barely avoids going down with his ship. Soon enough, he's in the market for a new one, but not before he saves the life of Elizabeth, the beautiful daughter of the governor. This act of bravery sets into motion a sweeping adventure involving Elizabeth's childhood friend, blacksmith Will Turner, a mysterious medallion; and a legendary pirate ship, the Black Pearl. The Pearl's mottled Captain Barbossa wants Elizabeth's doubloon necklace, and when she's kidnapped by the ol' salty dog and his crew, Sparrow and young Will must rescue her and find out the truth behind the ship's curse.

Composer Klaus Badelt started his musical career writing and producing music for dozens of highly successful movies and commercials in his native Germany. In 1998, Oscar-winning composer Hans Zimmer invited him to move his musical home to Media Ventures in Santa Monica, CA. Since then, Klaus has composed scores on his own film and television projects as well as collaborating with Zimmer and other composers.

Ralph Vaughan-Williams (1872-1958)
English Folk Song Suite (1923)

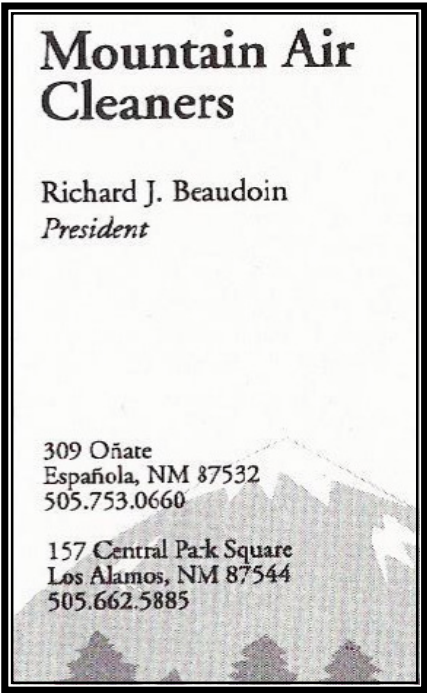
Ralph Vaughan Williams was an accomplished English composer, also active at various periods in his career as organist, conductor, lecturer, teacher, editor, and writer. His influence on the development of 20th-century music in Britain was immense. By reaching back into the music of Tudor times and delving into the great treasury of English folk music, he infused his own works with tradition, creating a truly contemporary idiom whose roots were solidly planted in the cultural soil of his country. He was editor of the English Hymnal, edited two volumes of welcome odes for the Purcell Society, conducted the London Bach Choir, and, as did his contemporaries Grainger and Holst, collected folk songs on his travels through many parts of England. With his friend, Gustav Holst, Vaughan Williams cut the ties that had bound English music to Germany and Italy. Instead of looking for good models on the Continent, these two Englishmen decided to seek them at home in England’s own past. Vaughan-Williams is most noted for his compositions for orchestra, theater, and chamber groups, but his works for band, like the *English Folk Song Suite* and *Toccata Marziale* (1924), demonstrate his unrivaled skill at scoring for this medium. Together with the two Holst suites for band, this music forms a set which has become a traditional cornerstone of the concert band literature. The *English Folk Song Suite* was originally written for band but was later scored for orchestra by the composer.

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