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Upcoming Performances and Concerts!

Christmas with the Winds

Sunday, December 9, 2007 2:00 p.m.
Betty Ehart Senior Center

Friday Night at the Movies!

Friday, February 22, 2008 7:00 p.m.
White Rock Baptist Church

Pictures at an Exhibition

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

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

Antonin Dvořák

Symphony #9 In E Minor, Op. 95
"From The New World"

Florentiner March – Julius Fucik

Amazing Grace – Frank Ticheli

Short Ride in a Fast Machine – John Adams

Malagueña – Ernesto Lecuona



Sunday, October 28, 2007 2:00 p.m.
Betty Ehart Senior Center
Free Admission
Suggested Donation - \$5.00 per guest

Program

Symphony No. 9 in E Minor, Op. 95.....Antonin Dvorak (1841 – 1904)

- I. Adagio – Allegro Molto
- II. Largo
- III. Scherzo: Molto Vivace – Poco sostenuto
- IV. Allegro con fuoco

Julie Bremser, English Horn

Intermission

The Florentiner.....Julius Fucík (1872 – 1916)

Short Ride in a Fast Machine.....John Adams (b. 1947)
transcribed by William Odom

Amazing Grace.....Traditional
arranged by Frank Ticheli

Alex Martin, Alto Saxophone

Malagueña.....Ernesto Lecuona (1895 – 1963)
from "Suite Andaluca" transcribed by John Cacavas

Personnel

Piccolo

Shari Adams

Flute

Kunegunda Belle
Carolynn Katz
Lauren McGavran
Debra Minyard
Justine Yang

Oboe

Julie Bremser†
Melinda Einsla
Madeline Margevicius*

Bassoon

Leatha Murphy

Clarinet

Myles Adams
Chandra Blackston
Bob Chrien †
Lori Dauelsberg
Joyce Guzik
Kim Letellier
Laura Matthews
Robert Pelak

Bass Clarinet

Katy Korzekwa

Alto Saxophone

Troy Harden
Alex Martin*

Tenor Saxophone

Craig Martin

Baritone Saxophone

Phil Tubesing

Trumpet

Dean Decker
Steve Doorn
Dave Korzekwa
Bruce Letellier†
Glen Wurden
Caroline Wurden*
Katie Wurden

Horn

Angela Herring†
Tomi Scott
Paul Sieck
Carl Wilde

Trombone

Eli Berg*
Charles Faulkner
Jan Gaynor
John Hendricks
Adam Nekimken*†

Euphonium

Rex Helm†
Eli Berg*

Tuba

Deniece Korzekwa

Percussion

Kip Bishofberger†
Chandra Blackston
Dee Morrison
Carl Necker

Harp

Sheila Schiferl

Keyboard

Donna Smith

* Student member
† Principal

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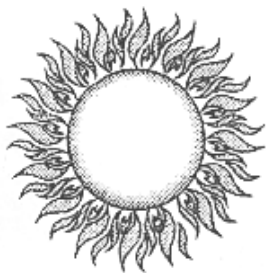
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Program Notes

Antonin Dvorák (1841 – 1904) Symphony No. 9 in E Minor, Op. 95 (1894)

Has there ever been a work so beloved, so recognized, and yet so impossible to give a fair hearing as the "New World" Symphony? By the mid-20th century it was so much a part of American culture that it was familiar to people who had never even heard it. So much in it has been quoted and rehashed that it now sounds like a cliché – a "problem" it has in common with Shakespeare and the King James Bible.

The second-hand exposure came largely from movies and television, particularly the "western" that was so much a part of the large and small screen until a generation ago. Dvorák's (1841-1904) compelling music became the aural foundation for the chase scene, the cavalry riding to the rescue, the showdown at high noon, and countless other celluloid images. With the decline of westerns, it may someday be possible for Americans to approach the music with a cleaner slate, and appreciate its boldness and freshness.

This ultimate piece of Americana actually grew out of an attempt to create an American style of composition. To this end, a visionary patron of the arts named Jeanette Thurber founded a National Conservatory in New York and engaged Dvorák as its director. Dvorák arrived with his wife and two oldest children in September 1892, and threw himself into teaching, composing, and absorbing America.

Since Dvorák was a "nationalist" who grounded his own music in Czech folk tradition, he was naturally curious about the folk music of America. In interviews with New York newspapers, he opined that the music of native Americans and black people ("Indians" and "negroes" in those days) would be the real source of folk music on which to base an American national style. His knowledge of Indian music would have come from published collections, filtered through the ears of white editors. He would have come to know black music from more varied sources. He made a special point of having Harry Burleigh, a black National Conservatory student who later became famous as a publisher of spirituals, sing real black music to him.

Dvorák began the symphony in late 1892 and finished it the following May. The first performance, in New York on December 16, 1893, was a major event, with a public rehearsal and much advance press attention. Its reception was a major triumph, and it occasioned much enthusiastic discussion from the musical intelligentsia about just how American it really was. In the ensuing century, little has changed: the symphony's popularity has endured, and talking about how much the "New World" Symphony sounded like what American music was before American music started to sound like the "New World" Symphony remains a favorite pastime.

Clearly there is a lot of Bohemia in the symphony. Dvorák was not going to change his style in nine months. But it also sounds different from his previous works. Dvorák wrote to a friend in Bohemia that the symphony "will be fundamentally different from my earlier ones. Anyone with a 'nose' for these things will detect the influence of America." But many observers, nasally challenged or not, have disagreed. Perhaps the most extreme view was voiced by Leonard Bernstein, who devoted a chapter of his 1966 book *The Infinite Variety of Music* to arguing that there was virtually nothing

American about the symphony. Bernstein examined each theme of the symphony, identified whatever aspect of it that was thought to be American, and pointed out that there was nothing exclusively American about that aspect. The argument proves too much: Bernstein could similarly have "proved" that there is nothing American about hot dogs because they are made from a sausage that originated in Frankfurt. But his views were, as always, insightful and provocative:

"Dvorák arrived in America an evangelist, a missionary of nationalism, and he was appalled at the imitative procedures of American composers... 'Look at your country,' he said, in effect. 'Here you live in a land abounding in folk traditions and folk material of the most varied and exotic kinds. What of your Indians, with their noble chants and dances? What of your Negroes, with their spirituals, ballads, laments, and work songs? Why do you not create a wealth of symphonic music from this treasury of material? You have a heritage; all you have to do is use it.

"What Dvorák did not know, of course, was that the American composer of the time had no heritage at all. He failed to see the obvious fact that composers in this country were not Indians, and very rarely Negroes, and that furthermore they had little if any cultural contact with Indians and Negroes. Americans were cultural imports from Europe, cultural immigrants, all with totally different backgrounds – none of them native American...

"And so what Dvorák was suggesting was that American composers should sit themselves down and write self-conscious American music, based on a folklore that was not really their own.

"But these composers were so impressed by this apparently simple recipe for a nationalistic American music that they responded with gusto and enterprise. There followed an epidemic of Indian operas and Negro suites that flooded the market, and still, to this day, gather dust in our library archives and secondhand book stores. Such men as Edward MacDowell and Samuel Coleridge-Taylor, and even Victor Herbert (a very Irish American) were in the vanguard of this movement. And all this rash of Americanitis was spread by Dvorák's own virus, for he had said, 'You can write American music, and I'll show you how.'"

Bernstein was much given to sweeping statements, and he had an axe to grind, since he believed that "jazz was to become the true American folk music" and the "great common denominator of American music," which meant he had to believe the implausible notion that there was no true American folk music before the 20th century. Moreover, if American society in general was racially segregated in the 19th century, there was more musical integration, at least between black and white society, than Bernstein acknowledged. That peculiar pre-vaudevillian institution known as the minstrel show was by far the dominant theatrical entertainment in 19th-century America, and even if it was a showcase for racial stereotypes, it was also a field in which white people heard music by real black people, and white entertainers and songwriters knew each other's work and occasionally worked side by side.

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.



The Los Alamos Symphony Orchestra

60th Anniversary Season

Fanfare Diamante (World Premier)

Ted Vives

Concerto for Oboe and Violin, BWV 1060

J. S. Bach

Capriccio Italien, Op. 45

Peter Ilyich Tchaikovsky

Symphony No. 5 in C minor, Op. 67 *Ludwig van Beethoven*

Friday, November 9, 2007 7:00 p.m.

Immaculate Heart of Mary Catholic Church

Admission: Adults \$10.00 – Seniors, Students \$8.00

He first travelled to Spain in 1924 on a concert tour with violinist Maria de la Torre; his successful piano recitals in 1928 at Paris coincided with a rise in interest in Cuban music.

He was a prolific composer of songs and music for stage and film. His works consisted of zarzuela, Afro-Cuban and Cuban rhythms, suites and many songs which are still very famous. They include "Siboney" (Canto Siboney), "Malagueña" and "The Breeze And I" (Andalucía). In 1942, his great hit, "Always in My Heart" (Siempre en mi Corazon) was nominated for an Oscar for Best Song; however, it lost to "White Christmas." Lecuona was a master of the symphonic form and conducted the Ernesto Lecuona Symphonic Orchestra. The Orchestra performed in the Cuban Liberation Day Concert at Carnegie Hall on October 10, 1943. The concert included the world premiere of Lecuona's "Black Rhapsody." Lecuona also played popular music with his Lecuona Cuban Boys band.

In 1960, thoroughly unhappy with Castro's new regime, Lecuona moved to Tampa. He died 3 years later at Santa Cruz de Tenerife and is interred at Gate of Heaven Cemetery in Hawthorne, New York.

Lecuona's talent for composition has influenced the Latin American world in a way quite similar to George Gershwin in the United States, raising in this case Cuban music to classical status.

Originally the sixth movement of the Suite Andalucia by Ernesto Lecuona, who also provided it with Spanish lyrics, the song Malagueña has since become a popular, jazz and Drum and Bugle Corps standard and has been provided with lyrics in several languages.

A Malagueña is a woman living in the Spanish port city of Málaga, on the southern coast of Spain, in the province of Andalucia. In fact malagueña is simply the feminine form of the adjective malagueño/malagueña 'pertaining to Málaga'.

Frank Ticheli (1958 -) Amazing Grace (traditional)

This beautiful setting of the hymn "Amazing Grace" has become a standard in high school contest repertoire. Frank Ticheli treats the melody as both the main idea and as counterlines (used in fragments) allowing the listeners to use their own familiarity with the tune to transport them through the work. The melody is traded around throughout the ensemble, but is most prominently featured in the Alto Saxophone.

After the first half of the work, the music begins a steady crescendo and builds to an emotional climax toward the end before finally resting a if to say "I'm done, Lord. Take me home."

Dvorák insisted that while he took inspiration from folk music, he borrowed no actual melodies. The symphony is remarkable for its sheer number of memorable tunes: nearly all of them are the sort that you hum going home from the concert. For just this reason, the symphony sometimes gives short shrift to symphonic development: it needs less compositional craft because the sheer melodic invention is so inspired.

Everything Dvorák touched here turned to gold. Even when he dealt with a practical structural problem – how to go from E minor, the key in which the first movement ends, to the Largo's distant D-flat major without jolting the listener's ear – his solution was haunting: the seven magical chords that begin the second movement are unforgettable, though they appear only four times, including a curtain call in the finale. It's easy to conclude that Dvorák kept bringing themes back in later movements not for purposes of unity, but because he couldn't bear to part with them.

Several sources close to Dvorák said that the slow movement was inspired by episodes in Longfellow's Song of *Hiawatha*, which Dvorák had read in a Czech translation and, at Mrs. Thurber's suggestion, was considering as the subject of an opera. Some of the movement may even have started as sketches for such an opera. But the sources do not agree on which part(s) of *Hiawatha* Dvorák may have had in mind, and the principal theme, the English horn's famous song, is not "Indian" at all. It has the character of a black spiritual, but it betrays its high-art origins when it modulates into the subdominant, a bit of harmonic sophistication unknown in real spirituals. Years later, one of Dvorák's National Conservatory students, a white man named William Fisher, gave it words and turned it into a song called "Going Home" that was popular for many years. Bernstein, again overstating his case, noted:

"It evokes for us the picture of field hands, plantation workers crooning in the moonlight, "Gone with the Wind," what have you – but only because we have heard it so constantly played or sung, in the movies or on the radio or wherever in practically every southern situation. (If we were to put Czech words to it, it would sound fully as Czech as American, or with Chinese words it would sound Chinese.)"

Dvorák said that the scherzo was inspired by Longfellow's description of the dance at *Hiawatha's* wedding feast. But its material is the most characteristically Czech in the symphony. The rhythm of the woodwinds' perky first theme is typical of the Czech language and is found in Czech folk songs. (There is nothing folksy about the insistent rhythmic pull of three against two that yanks the theme along.) The lilting middle section could pass for one of Dvorák's Slavonic Dances.

The finale begins as a normal sonata movement, but somewhere in the development becomes something else. Much of what it develops is thematic material from the first three movements. Finally, there's that unmistakable boogie-woogie walking bass just before the final chords: is it a transformation of the first movement's main theme, or had Dvorák actually heard some ragtime pianist? Either explanation is possible, historically speaking, but neither is probable. Genius is often hard to explain.

Short Ride in a Fast Machine (1986) **John Adams (1947 -)**

Short Ride in a Fast Machine was written on commission from the Pittsburgh Symphony, to commemorate the opening of Great Woods, in Mansfield, Massachusetts. It was first performed on June 13, 1986, by the Pittsburgh Symphony under the baton of Michael Tilson Thomas. It is an exhilarating four-and-a-half-minute fanfare in which orchestral colors shimmer and intermingle in a fabric of austere motivic material and potent musical ideas.

“Whenever serious art loses track of its roots in the vernacular,” writes John Adams, “then it begins to atrophy.” Adams is not the first “serious” composer to feel this way. Haydn and Beethoven each composed hundreds of settings of British, Irish, and Scottish folk tunes, and considered this activity an essential part of their musical personalities. Mozart devoted hundreds of hours to writing popular canons for mass appeal, and Brahms spent the early part of his career as piano accompanist for a traveling gypsy fiddler. Gustav Mahler, the brewer’s son, made frequent use—in the most serious symphonic contexts—of the beer-barrel music he grew up with. Lutosławski worked as a tavern pianist; even the staid Schoenberg was no stranger to the cabaret.

But like those composers, Adams has approached the vernacular in music from a background of rigorous training. His involvement with popular styles has, in turn, had a potent impact on his serious music. Born in Massachusetts, he was educated at Harvard in the mid-1960s, and counts as mentors Leon Kirchner, David Del Tredici, and Roger Sessions. His inspirations have included Schoenberg’s 12-tone methods, electronic and avant-garde styles, John Cage, and the music of tough New England composers like Ives and Ruggles. Eventually he began to feel the impact of what came to be called minimalism, and especially the music of Steve Reich, whose consonant harmonies and gradually shifting *ostinatos* (short repeated motifs and melodic fragments) are much felt in Adams’s work.

Yet he worked out a strikingly individual synthesis of all these strands, and today Adams is the most frequently performed living American composer of concert music. His music has had enormous impact the world over, partly because of the way it took the creative spark of the minimalists and imbued it with greater variety of gesture, texture, and familiar idioms. His works have been performed by all the major orchestras in the United States and by ensembles worldwide, and they have been choreographed by such companies as the Dance Theater of Harlem and the New York City Ballet.

Among his major works are the *Grand Pianola Music* for piano and orchestra, the *Harmonielehre* for orchestra (to be performed by the Philadelphians April 19-21), the string septet *Shaker Loops*, and the *Harmonium* for chorus and orchestra—and, more recently, the Violin Concerto; *El Niño* for vocalists, choruses, and orchestra; and *On the Transmigration of Souls*, his commemoration for the victims of the 9/11 attacks, for choruses and orchestra. His 1987 opera *Nixon in China* brought world politics onto the musical stage with transcendent aplomb, and the subsequent *The Death of Klinghoffer* and *Doctor Atomic* confirmed Adams’s place as one of the most original voices of the century.

The Florentiner March **Julius Fucík (1872 – 1916)**

Fucík was born in Prague on July 18th, 1872 when Prague was part of the Austro-Hungarian Empire. As a student he learned to play the bassoon, violin and various percussion instruments, later studying composition under Antonín Dvořák.

In 1891 he joined the 49th Austro-Hungarian Regiment as a military musician. He initially played in Krems by the Danube under Josef Wagner and later joined Karl Komzak's military band in Vienna. In 1895 Fucík left the army to take up a position as second bassoonist at the German Theatre in Prague. A year later he became the principal conductor of the Prague City Orchestra as well as the conductor of the Danica Choir in the Croatian city of Sisak. During this time, Fucík wrote a number of chamber music pieces, mostly for clarinet and bassoon.

In 1897 he rejoined the army as the bandmaster for the 86th Infantry Regiment in Sarajevo. Shortly after, he wrote his most famous piece the *Einzug der Gladiatoren* or *Entrance of the Gladiators*. Fucík's interest in Roman history led him to name the march as he did. The tune is now universally associated with the appearance of the clowns in a circus performance. In its circus context, the tune is also known by the title Thunder and Blazes.

In 1900 Fucík's band was moved to Budapest where Fucík found there were several other military bands ready to play his compositions, but he also faced more competition to get noticed. Having more musicians at his disposal, Fucík began to experiment with transcriptions of orchestral works.

In 1909 Fucík moved again, returning to Bohemia where he became the director the orchestra of the 92nd Infantry Regiment in Terezin. At the time, the orchestra was one of the finest in the Austro-Hungarian empire, and Fucík toured with them giving concerts in Prague and Berlin to audiences of over 10,000 people.

In 1913 Fucík married and settled in Berlin where he started his own band and a music publishing company, Apollo Verlag, to market his compositions. His fortunes began to wane with the outbreak of the First World War. Under the privations of the war, Fucík's business failed and his health suffered. On September 25th, 1916, Julius Fucík died near Berlin at the age of 44.

Malagueña from “Suite Andaluca” **Ernesto Lecuona y Casado (1895 – 1963)**

Lecuona was a Cuban composer and performer, perhaps the greatest and most legendary Cuban musician of his and all time.

Lecuona started early studying piano under his sister Ernestina, a famed composer in her own right. He later studied at the Peyrellade Conservatoire under Antonio Saavedra and the famous Joaquin Nin. Lecuona graduated from the National Conservatory of Havana with a Gold Medal for interpretation when he was sixteen. And he performed outside of Cuba at the Aeolian Hall (New York) in 1916.

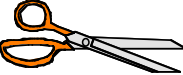
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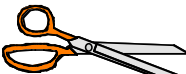
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