

The Los Alamos Community Winds would like to express our sincere appreciation to the following businesses, institutions, and individuals for their generous help and support.

Los Alamos National Bank  
Los Alamos Public Schools  
Mary McLeod, superintendent  
Los Alamos High School Band  
Mr. Charles Faulkner  
Los Alamos Monitor  
Los Alamos Arts Council  
Los Alamos Hadassah  
Betty Ehart Senior Center  
Pauline Schneider, director  
RSVP  
KRSN

*Photocopying provided by*

**Aspen Copies**

**Special thanks to R.S.V.P. for poster distribution**

Upcoming Concerts!

**Christmas Concert**

Sunday, December 14, 2008 2:00 p.m.  
Betty Ehart Senior Center

**Music of Scotland**

Saturday, February 21, 2009 7:00 p.m.  
White Rock Baptist Church

**Legends of the Rings**

Saturday, May 16, 2009 7:00 p.m.  
White Rock Baptist Church

The Los Alamos Community Winds rehearse on Tuesdays from 7:00 – 9:00 p.m. September through May in the Los Alamos High School Band Room and June – August at White Rock Baptist Church. 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](http://www.lacw.org)



 **THE LOS ALAMOS COMMUNITY WINDS**  
Ted VIVES, MUSICAL DIRECTOR  
PRESENT

# Water Music

...and we played by the edge of the sea

Music by

Water Music Suite - G.F. Handel  
La Cathedrale Englouite - Claude Debussy  
Victory at Sea - Richard Rodgers  
S.S. Eagle March - Robert Russell Bennett  
Sea Songs - Ralph Vaughan-Williams  
Of Sailors and Whales - W. Francis McBeth  
Eternal Father, Strong to Save - Claude T. Smith  
Cloudburst - Eric Whitacre  
Shenendoah - arr. Ted Vives

featuring

**Lesley Osher, soprano**

**Saturday, October 18, 2008 7:00 p.m.**  
**Betty Ehart Senior Center**  
**Free Admission**  
**Suggested Donation - \$5.00 per guest**

This concert is presented  
in conjunction with  
Los Alamos Hadassah  
In commemoration of  
Daniel Pearl World Music Days

  
Daniel Pearl  
WORLD MUSIC DAYS

## Program

Sea Songs.....Ralph Vaughan-Williams

Victory at Sea.....Richard Rodgers  
*arranged by Robert Russell Bennett*

Suite from “Water Music”.....G. F. Handel  
*arranged by Hershey Kay*

- I. Allegro
- II. Air
- III. Minuet
- IV. Hornpipe
- V. Finale

Eternal Father, Strong to Save.....Claude T. Smith

## Intermission

S. S. Eagle March.....Robert Russell Bennett

Shenandoah.....Traditional Sea Chantey  
*setting by Ted Vines*

Lesley Olsher, soprano

Of Sailors and Whales.....W. Francis Mc Beth

- I. Ishmael
- II. Queequeg
- III. Father Mapple
- IV. Ahab
- V. The White Whale

La Cathédral Englouite.....Claude Debussy  
*arranged by Robert Longfield*

Cloudburst.....Eric Whitacre

## Personnel

### Piccolo

Shari Adams

### Flute

Kunegunda Belle  
Carolynn Katz  
Lauren McGavran†  
Debbie Wroblewski  
Justine Yang\*

### Oboe

Julie Bremser†  
Madeline Margevicius\*  
Anne-Marie Peetersweem

### English Horn

Julie Bremser

### Bassoon

Jonathan Morgan\*  
Leatha Murphy†

### Clarinet

Myles Adams  
Bob Chrien†  
Barbara Cohn  
Bryan Fearey  
Joyce Guzik  
Kim Letellier  
Laura Matthews

### Bass Clarinet

Katy Korzekwa

### Alto Saxophone

Jonah Katz\*  
Paul Lewis†  
Alex Martin\*

### Tenor Saxophone

Craig Martin

### Baritone Saxophone

Phil Tubesing

### Trumpet

Mike Burns  
Dean Decker  
Steve Doorn  
Dave Korzekwa  
Bruce Letellier†  
Elliot Oppenheim  
Dave Teter  
Caroline Wurden

### Horn

James Beinke  
David Rogers  
Paul Sieck†  
Dov Shlachter\*

### Trombone

Robert Frazer  
Jan Gaynor  
Philip Jones  
Adam Nekimken\*†

### Euphonium

Rex Hjelm†  
Eli Berg\*

### Tuba

Deniece Korzekwa†  
Henry Stam\*

### Percussion

Kip Bishofberger†  
Lucy Frey  
Dee Morrison  
Carl Necker

### Harp/Piano/Celesta

Sheila Schiferl

\* Student member

† Principal

### Benefactors

### Symphony Level

### Concerto Level

### Sonata Level

Anonymous

### Etude Level

Lora Belle Cole  
Greg and Marilyn Doolen  
Maxine Joppa



## Aspen Copies



1907 CENTRAL AVENUE  
Tel. 661-3008  
Fax 662-0935

**Stationery, Signs, FEDEX and all your photocopying needs.**

**Monday – Friday  
8:30 A.M. – 5:30 P.M.**

### 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. His trombone instructors have included, William Cramer and John Drew. 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.



### About our Guest Soloist



**Lesley Olsher** is a long-time resident of Los Alamos. She studied music at Peabody Conservatory, Preparatory Division, Baltimore, MD while at the same time worked toward her MSW in Clinical Social Work. Lesley also studied voice with Margaret Croce in Santa Fe, for 7 years. She has recorded two CD's, "Jazz Me" and "Anyone In Love", both of which are sold world-wide at [www.blackdahlia.com](http://www.blackdahlia.com). "Jazz Me" is considered a Reference Recording among serious audiophiles and is respected as a Test CD for recording engineers. Movie soundtracks are Lesley's next musical target.

Lesley is married to Richard, and they have 2 children; Dahlia, a prosecutor practicing in New York City, and Daniel, a graduate student at Georgetown University, Washington, DC.

Tonight we join thousands of music lovers on every continent, ringing the world with a musical affirmation of the oneness of humankind. This performance by the Los Alamos Community Winds is part of the 7th Annual Daniel Pearl World Music Days- a global network of concerts that uses the universal language of music to diminish hatred, respect differences, and reach out in global friendship.

**Daniel Pearl**, the journalist and musician kidnapped and murdered by terrorists in Pakistan was a classically-trained violinist, as well as a fiddler and mandolin player who joined musical groups wherever he traveled. World Music Days commemorates his October 10th birthday and carries on his mission of connecting diverse people through words and music.

We thank you for joining us tonight in helping to spread "Harmony for Humanity"



Daniel Pearl  
**WORLD MUSIC DAYS**

## Program Notes

### Ralph Vaughan Williams (1872 - 1958) Sea Songs (1924)

Ralph Vaughan-Williams spent two years between school and university in musical study at the Royal College of Music. After taking a degree at Cambridge, he returned to the Royal College in London for further study, then visited Germany, where he heard the Wagnerian music dramas and stayed to study with Max Bruch. He returned to England to receive a doctorate in music at Cambridge. 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 young Englishmen decided to seek them at home in England's own past.

Written for British military band in 1924, Sea Songs is a single-movement composition based on three English sailing songs. The first of these, Princess Royal, briskly begins the work. The melody is delightful, with a lightly played eighth-note accompaniment propelling this section effortlessly onward. The second melody, Admiral Benbow, also referred to as The Brother Tar's Song, is bold in nature, continuing the allegro tempo of the opening. The melody of the final ballad, Portsmouth, is written in an expressive and flowing cantabile style. A quick repeat of the first two songs brings the work to its conclusion.

### Richard Rodgers (1902 - 1979) Symphonic Scenario from "Victory at Sea" (1952)

Richard Rodgers was born on Long Island, New York, the son of a physician. A precocious child, he began picking out tunes on the piano at four and published his first song at 15. Rodgers credits his parents, both Broadway musical buffs, for his ability to thrive in the midst of a hectic show business career. Following the death of his first collaborator, Lorenz Hart, Rodgers teamed with Oscar Hammerstein II to produce nine Broadway shows, including Oklahoma. Carousel, South Pacific, Pal Joey, The King and I, Flower Drum Song, The Sound of Music, and the film State Fair have provided many memorable songs from the over 800 that Rodgers composed.

This "symphonic scenerio" is a distillation of the sound track for the 26 half-hour television programs describing the naval action of World War II. It presents an integrated pictorial and musical history of the epochal events pertaining to the life and death of those engaged in those events. The symphonic sweep and depth of the score captures the moods and variations of the panoramic war at sea, all of its terror and beauty, all of its exaltation and despair. The music describes the rolling of the boundless waters and the resolution of the lonely ships that dare to sail upon them. A prowling U-boat finds its target. Beneath the Southern Cross, the war in the South Atlantic is denoted by a sweeping tango, the tune of which Rodgers adapted to the song No Other Love. The strength of Marines holding back the enemy on Guadalcanal is honored by a rousing march. Hard work and horseplay are characterized as the GIs carry on life in the vast Pacific. A carrier fleet steams toward the many islands of Micronesia. The fury and violence of the assault strikes at the senses. The battle done, the stricken planes limp back to their carriers. A solo trumpet symbolizes a funeral at sea and the tragedy that often accompanies a conquest. A hymn of victory begins to swell and hope for an end of the conflict grows into a jubilation for the final victory at sea and the profound thanksgiving of the sailors returning home.

### Eric Whitacre (b. 1970) Cloudburst (1991) (2001)

From the composer's notes....

"Cloudburst was my second classical work, originally written for chorus in the fall of 1991; it was inspired by an astonishing thunderstorm I witnessed earlier that Spring while on Northern California.

"In the fall of 2001 the Indiana All State commissioned me to write an original work for their top festival band, and I convinced them to let me adapt Cloudburst for symphonic winds. The way this new orchestration has transformed the piece is simply amazing to me: I distinctly remember being at the first rehearsal and just being completely speechless. Where the choral version is intimate and delicate, the version for winds is strong and assured, and to my ears it sounds like it's suddenly in Technicolor . . . on a 50-foot screen.

"Cloudburst was premiered on March 16, 2002, at the Indiana all-State Festival, with yours truly at the helm of that magnificent band. It is lovingly dedicated to my dear friend and mentor, Dr. Jocelyn Kaye Jensen."

\*\*\*\*\*

## Locals Care

How would you like to support our organization . . . help locally owned businesses thrive . . . and earn cash credits on every purchase you make? A new program in Los Alamos, Locals Care, will let you do just that. Here are two easy ways to participate:

Register your LANB card online at [www.locals-care.com](http://www.locals-care.com), visit any LANB location, or call 662-5171, or pick up a Locals Care community card at the Los Alamos Chamber and register online. [www.locals-care.com](http://www.locals-care.com) There's no cost to you, and you'll be raising money for Los Alamos Community Winds—and earning Community Points—with every purchase.

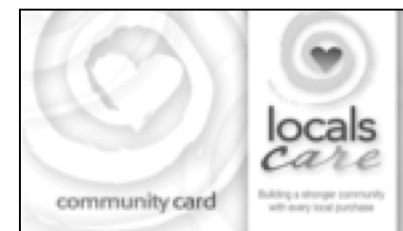
Here's how the program works:

Each time a Locals Care cardholder makes purchase at a participating Locals Care business, the merchant commits from 4% of the purchase amount to Locals Care. Of that amount, 50% is issued back to the cardholder as a "reward", Community Points; 40% is directed to the nonprofit linked to the card; and 10% goes into a community fund to further benefit local nonprofits.

These locally owned businesses are already participating in the program and donating to Los Alamos Community Winds. Please join this incredible community effort; register your LANB card or pick up a community card and visit these businesses today!

Bella Cosa Flowers & Gifts  
Blue Window Bistro  
Brownell's Hallmark Shop  
CB Fox Department Store  
The Coffee Booth  
Cook'n In Style  
Don Taylor's Photography  
Home Run Pizza  
Los Alamos Chiropractic  
Otowi Station Bookstore  
Ruby K's Bagel Cafe  
The Finishing Touch  
Upex – Bennett's Jewelry  
Village Arts

By shopping at locally owned businesses, you support local merchants and our local economy, by keeping Los Alamos dollars in Los Alamos. Look for the Locals Care sign and begin using your card today!



**Claude Debussy (1862 - 1918)**  
**The Engulfed Cathedral (1910)**

Claude Debussy is the earliest composer to be described as “impressionist”, even though a large number of others were beginning to move in the same direction at the time. He enrolled at the Paris Conservatory, hoping for a virtuoso career as a pianist, but found that his true interests – and talents – lay in composing rather than performing. At graduation he won the coveted Prix de Rome, but the two-year stay was a disaster, producing no compositions in what would evolve into his mature style.

The young Debussy was a true “Bohemian” – rebellious against authority, living in poverty, and considering his muse the only true goal worth pursuing. His musical ideas were revolutionary, and he was fond of outrageous overstatement. His comments on codified principles of orchestration: “themes suggest their musical coloring”. On opera: “the ideal music drama would be two associated dreams”. On rhythm: “rhythm cannot be contained in bars” (referring to the bar-lines of musical measures, considered absolutely essential for annotating rhythms). He frequently and publicly complained about “the tyranny of the bar line”.

The Engulfed Cathedral was originally written as one of a set of Piano Preludes, part of his first collection of absolute gems for the keyboard. It is a late work, with the composer in absolute command of his abilities. The dozen or so preludes published in these two books represent an incredible variety of musical impressions. The title *La Cathédrale Engloutie* translates literally as the Engulfed Cathedral, but might better be considered as “the enshrouded cathedral”. The original piano work contains performance markings which indicate the visual impressions he wanted: “in a gently harmonious haze”, “gentle and fluid”, and “emerging from the haze gradually”. Although this orchestral transcription (by Leopold Stokowski, long-time conductor of the Philadelphia Orchestra) presents its images via a completely different set of sounds, it preserves the mystery of Debussy’s piano setting.

The subject of this impressionist gem is the legend of the cathedral of a mighty city (the legendary city of Ys, from which Paris – which might be translated “equal to Ys” – perhaps derived its name?) The inhabitants of the city had built a mighty and splendiferous cathedral to honor their new Christian god. However, they continued to pay homage to their previous pagan deities, and gradually ignored Him for whom they had built the beautiful edifice, bringing upon themselves a natural catastrophe that submerged the entire city beneath the sea. (The legend of Atlantis?) However, the true God took pity upon his few virtuous subjects who had continued to believe in him and decreed that once every century, on the anniversary of the city’s destruction, the cathedral would emerge from the sea for one day, then return to its watery shroud.

The Engulfed Cathedral represents that day. It begins with the mists of the evening fog covering the water. At the stroke of midnight, the mists begin to clear and the cathedral to rise. (In the original piano prelude, the chimes are clearly represented by twelve consecutive strokes of the high treble note “E”, spread over several measures. Gradually, the points of the steeple spires begin to appear above the water (represented by a theme played initially by French horns, then joined by the rest of the orchestra).

The music grows in intensity as the cathedral rises, until its stands gleaming in the light of the sun. At the peak of the day’s intensity, the cathedral’s own chimes can be heard pealing out (a three-note theme in the horns, which also more obviously represents the sound of chimes in the original piano version). After its centennial moment in the sun, the mighty building sinks once again beneath the waters as the day comes to a close and night softly returns. This arrangement by Robert Longfield captures all of the magic in that original impressionist gem by a composer who once described his piano preludes as “conversations between my piano and myself”.

**George Frederic Handel (1685 – 1759)**  
**Suite from “Water Music” (1717)**

Nowadays the River Thames is one of the quietest spots in London, frequented only by seagulls and the occasional boat. In the seventeenth and eighteenth centuries, however, it would have been the busiest part of the city. Merchant ships arrived at London from the Atlantic and the English Channel, mooring alongside barges laden with coal from Newcastle. The small rowboats of the watermen would be everywhere, darting from bank to bank and ferrying passengers to larger ships. There was only one bridge across the Thames, so pedestrians wishing to cross would instead hail a waterman to ferry them over. Londoners seeking a day out would travel upstream, towards the pleasure gardens of Vauxhall and Chelsea. And the river would be filled with noise: the clinking of ships' rigging; the stowing of oars; the cries of boatmen as they touted for business; and the songs of watermen and their passengers. Foreign sailors would also bring their music: in July 1667 Samuel Pepys was delighted to hear 'a boat full of Spaniards' singing.

The Thames was the scene for displays of pomp, such as the Lord Mayor's Parade when a series of decorated barges would process along the river. Monarchs also used the river for ceremonial arrivals at Westminster or the Tower of London. And when George I wished to boost his profile among his subjects, the Thames was the natural choice of venue. On 17 July 1717 he held a water party, as reported in *The Daily Courant*:

'On Wednesday Evening, at about 8, the King took Water at Whitehall in an open Barge, wherein were also the Dutchess of Bolton, the Dutchess of Newcastle, the Countess of Godolphin, Madam Kilmanseck, and the Earl of Orkney. And went up the River towards Chelsea. Many other Barges with Persons of Quality attended, and so great a Number of Boats, that the whole River in a manner was cover'd; a City Company's Barge was employ'd for the Musick, wherein were 50 Instruments of all sorts, who play'd all the Way from Lambeth (while the Barges drove with the Tide without Rowing, as far as Chelsea) the finest Symphonies, compos'd express for this Occasion, by Mr. Hendel; which his Majesty liked so well, that he caus'd it to be plaid over three times in going and returning. At Eleven his Majesty went a-shore at Chelsea, where a Supper was prepar'd, and then there was another very fine Consort of Musick, which lasted till 2; after which, his Majesty came again into his Barge, and return'd the same Way, the Musick continuing to play till he landed.'

The event was arranged and paid for by Baron Kielmansegg, an amateur composer, with the musicians alone costing £150.

The sections of the Water Music that are best known today (and the ones you will hear this evening) are the opulent movements in D major or F major. Using horns and trumpets, these movements would have rung out across the Thames, projecting the splendour of the royal party to the audiences on the banks and on the other boats that (as the newspaper report said) virtually covered the river. However, wherever it was performed, the attractive tunes and rhythms would appeal to both the royal party and the onlookers, thus fulfilling its political role to increase the king's public profile.

**Claude T. Smith (1932 - 1987)**  
**Eternal Father, Strong to Save (1975)**

Claude T. Smith was born in Monroe City, Missouri. He started his musical career playing trumpet in the fifth grade. He attended Central Methodist College until he was drafted into the Army during the Korean Conflict. Unable to find a position with the service bands as a trumpeter, he auditioned on the French Horn and won a position with the 371st Army Band. Smith finished his undergraduate studies at the University of Kansas in Lawrence. He taught instrumental music in Nebraska and Missouri junior and senior high schools, later teaching composition and conducting the orchestra at Southwest Missouri State University. In 1978, Smith gave up teaching to serve as a full-time composer and consultant for Wingert-Jones Music Company and Jenson Publishing Company. During his career, he composed over 120 works for band, chorus, orchestra, and small ensembles. Active as a clinician and guest conductor, he received numerous awards and honors, including election to the presidency of the Missouri Music Educators Association. His composition Flight has been adopted as the “Official March” of the National Air and Space Museum of the Smithsonian Institution.

Rich in harmony, dynamics, and thematic interplay, Eternal Father, Strong to Save is based on the missionary hymn of the same name composed in 1860 by William Whiting, which was adopted as the official hymn of the U.S. Navy. This work opens with a brilliant fanfare. The melody of the hymn then appears in a fugue developed by the woodwinds. The brass echo the fugue until the melody once again appears played by the choir of French Horns. The ensemble joins in for a finale reminiscent of the introductory fanfare.

**Robert Russell Bennett (1894 – 1981)**  
**The S.S. Eagle March (1968)**

Commissioned by the NBC-TV network to provide the music for its epic documentary film “Down to the Sea in Ships,” Bennett chose to weave some old sea songs which he had always loved around the Franz Schubert melody “Am Meer (By the Sea.” The full work has five movements. The fifth movement “Finale – Introducing the S.S. Eagle March” is performed this evening.

**Shenandoah**  
**Traditional (arranged by Ted Vives)**

When most people hear the name “Shenandoah,” they rightly think of the river bearing that designation. However, the original melody is a Sea Chantey and so, appropriately and doubly fits with our theme of water.

This arrangement was originally commissioned in 1998 by the United States Air Force Band at Scott AFB in St. Louis, MO. The original version called for a tenor soloist and standard concert band instrumentation.

A couple if years later, the band version was reworked into a setting for orchestra and soprano with some minor changes in the wind parts and, of course, new parts for the string section. The resulting version was superior to the original and included a newly-composed harp part.

The version you will hear this evening utilizes the best of both versions reworked again for extended symphonic band instrumentation and incorporates the changes in the wind parts and the new harp part.

Shenandoah is organized in standard strophic form with interludes between each of the verses. The first “verse” is performed by the ensemble, while the second, third, and fourth verses utilize the vocal soloist. The third verse incorporates the maritime “ship’s bell” with chords moving in a wave-like motion under the soloist. The fourth verse in an unabashed homage to Aaron Copland and uses a direct musical quote from Copland’s “Appalachian Spring.”

**W. Francis McBeth (1933 – 2008)**  
**Of Sailors and Whales (1990)**

W. Francis McBeth was Professor of Music and Resident Composer at Ouachita University, Arkadelphia, Arkansas. As the Conductor Emeritus of the Arkansas Symphony and composer for all media, his intense interest in the wind symphony was a shaping force in its literature and his style is much reflected in the younger composers. Residing in Arkansas, he was appointed Composer Laureate of that state by Governor Bob C. Riley in 1975.

Of Sailors and Whales is a five-movement work based on five scenes from Herman Melville's "Moby Dick." It was commissioned by and is dedicated to the California Band Directors Association, Inc., and was premiered in February 1990 by the California All-State Band, conducted by the composer. The work is subdedicated to Robert Lanon White, Commander USN (Ret.), who went to sea as a simple sailor.

I. Ishmael - "I go to sea as a simple sailor"

II. Queequeg - "It was quite plain that he must be some abominable savage, but Queequeg was a creature in the transitory state - neither caterpillar nor butterfly."

III. Father Mapple - "This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog - in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy."

*The ribs and terrors in the whale  
Arched over me a dismal gloom  
While all God's sunlit waves rolled by,  
And lift me lower down to doom.*

*In black distress I called my God  
when I could scarce believe Him mine,  
He bowed His ear to my complaint,  
no more the whale did me confine.*

*My songs forever shall record,  
That terrible, that joyful hour,  
I give the glory to my God,  
His all the mercy and the power.*

IV. Ahab - "So powerfully did the whole grim aspect of Ahab affect me that for the first few moments I hardly noted the barbaric white leg upon which he partly stood."

V. The White Whale - "Moby Dick seemed combinedly possessed by all the angels that fell from heaven. The birds! - the birds! They mark the spot."