

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
Eugene Schmidt, superintendent
Los Alamos High School Band
Mr. Zane Meek
White Rock Baptist Church
Chuck McCullough
Los Alamos Monitor
Los Alamos Arts Council
RSVP
KRSN

Photocopying provided by

Aspen Copies

Large Format Posters provided by

UPEX

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

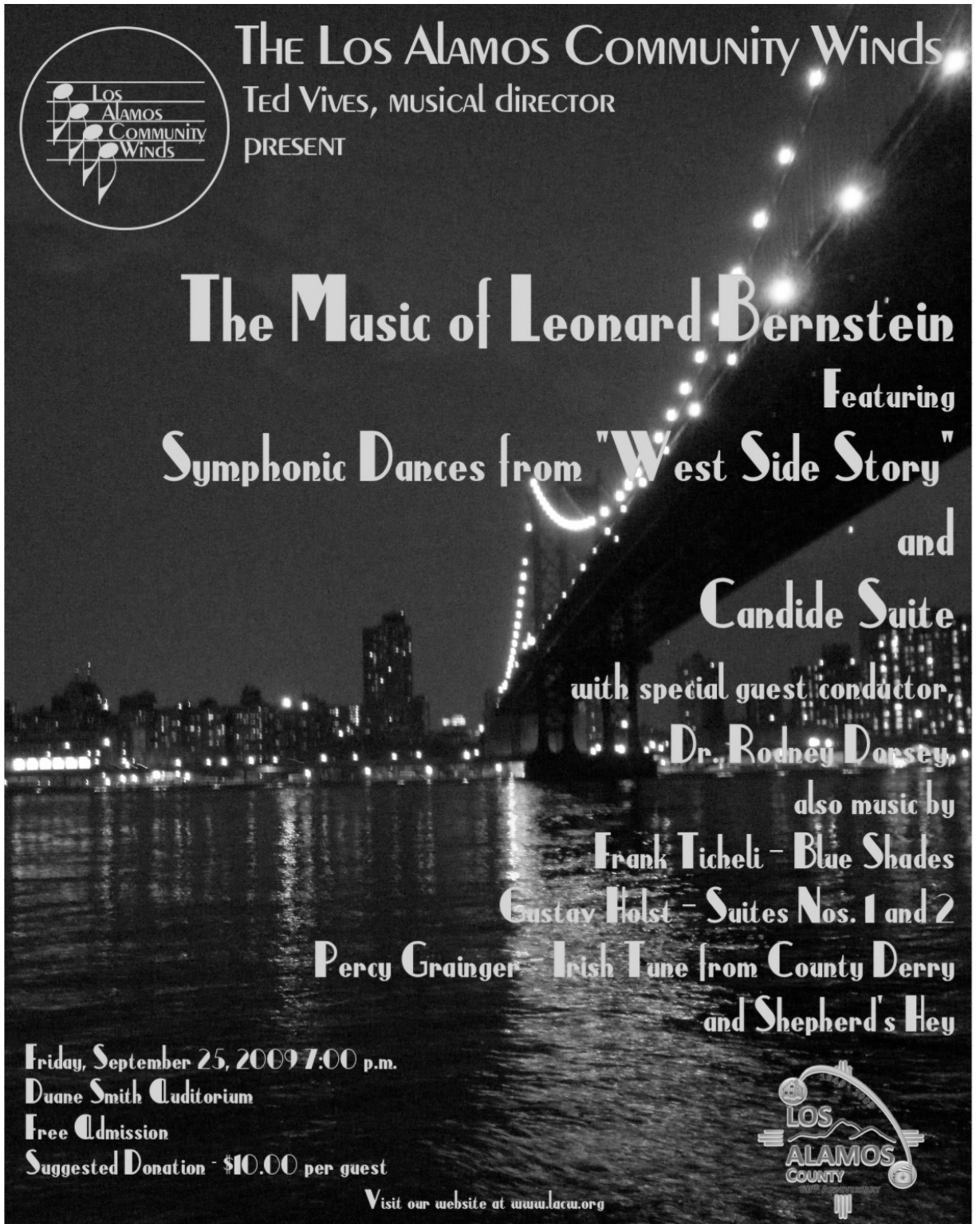
Upcoming Concerts!


Christmas with the Winds
Sunday, December 13, 2009 2:00 pm
Betty Ehart Senior Center

The Firebird Suite
Saturday, February 20, 2010 7:00 pm
White Rock Baptist Church

Carmina Burana
Saturday, May 22, 2010 7:00 pm
Duane Smith Auditorium


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



 **THE LOS ALAMOS COMMUNITY WINDS**
Ted VIVES, musical director
PRESENT

The Music of Leonard Bernstein
Featuring
Symphonic Dances from "West Side Story"
and
Candide Suite
with special guest conductor,
Dr. Rodney Dorsey,
also music by
Frank Ticheli - Blue Shades
Gustav Holst - Suites Nos. 1 and 2
Percy Grainger - Irish Tune from County Derry
and **Shepherd's Hey**

Friday, September 25, 2009 7:00 p.m.
Duane Smith Auditorium
Free Admission
Suggested Donation - \$10.00 per guest
Visit our website at www.lacw.org



Program

First Suite in E^b for Military Band.....Gustav Holst

- I. Chaconne
- II. Intermezzo
- III. March

Symphonic Dances from “West Side Story”.....Leonard Bernstein
arranged for Symphonic Band by Ian Polster

- I. Scherzo
- II. Mambo
- III. Cha-cha
- IV. Cool (Fugue)

Irish Tune from County Derry and Shepherd’s Hey.....Percy Grainger

Intermission

Second Suite in F for Military Band.....Gustav Holst

- I. March
- II. Song Without Words “I’ll Love My Love”
- III. Song of the Blacksmith
- IV. Fantasia on the Dargason

Candide Suite.....Leonard Bernstein
adapted by Clare Grundman

- I. The Best of All Possible Worlds
- II. Westphaila Chorale and Battle Scene
- III. Auto-de-fé
- IV. Glitter and Be Gay
- V. Make Our Garden Grow

Guest Conductor, Dr. Rodney Dorsey

Blue Shades.....Frank Ticheli

Personnel

Piccolo

Jo Ann Howell

Flute

Kunegunda Belle
Kaye Dunn
Carolynn Katz
Lauren McGavran†
Louisa Singleton*
Debbie Wrobleski
Justine Yang*

Oboe/English Horn

Julie Bremser

Bassoon

Julia Fair
Leatha Murphy†

Clarinet

Shannon Burns*
Bob Chrien†
Lori Dauelsberg
Joyce Guzik
Kim Letellier
Cindy Little
Kristen Stone-Partin
Alice Shao

Bass Clarinet

Katy Korzekwa

Alto Saxophone

Alex Martin
Phil Tubesing

Tenor Saxophone

Craig Martin

Baritone Saxophone

Phil Tubesing

Trumpet

Alex Austell*
Mike Burns
Dean Decker
Steve Doorn
Ryan Erickson*
Alan Hurd
Dave Korzekwa
Bruce Letellier†

Horn

James Beinke
Angela Herring†
David Rogers
Dov Shlachter

Trombone

Philip Jones
Zane Meek
Ben Partin
Jake Poston*

Euphonium

Rex Hjelm†
Eli Berg*

Tuba

Deniece Korzekwa†
Henry Stam*

Percussion

Kip Bishofberger†
Julia Fair
Lucy Frey
Kim Letellier
Dee Morrison
Carl Necker
Sheila Schiferl

Harp

Sheila Schiferl

Piano

Donna Smith

* Student member
† Principal

Benefactors

Symphony Level

Concerto Level

Los Alamos National Bank
Anonymous

Sonata Level

Etude Level

Lora Belle Cole
Gary 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 holds memberships in Kappa Kappa Psi, Tau Beta Sigma, Phi Mu Alpha Sinfonia, Phi Kappa Phi, Music Educators National Conference, and Music Teachers National Association. 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.

Guest Conductor



Rodney Dorsey is currently the Associate Director of Bands at the University of Michigan where he conducts the Concert Band, teaches undergraduate conducting, and conducts the Michigan Youth Band. Prior to this appointment, Dorsey served on the faculties of DePaul and Northwestern Universities. He received the Bachelor of Music Education degree from the Florida State University and the Masters and Doctor of Music degrees in conducting from Northwestern University. He studied conducting with Dr. James Croft, Mr. John P. Paynter, and Dr. Mallory Thompson. He was a clarinet student of Mr. Fred Ormand and Dr. Frank Kowalsky. Dorsey gained extensive experience teaching in the public schools of Florida and Georgia. Ensembles under Dr. Dorsey's direction have performed at several state and national events including the Bands of America National Concert Band Festival.

He is active as a guest conductor, clinician, and adjudicator in the United States and Hungary. Recent presentations include sessions at the Midwest Clinic and the 2002 MENC Biennial National Conference in Nashville, Tennessee, and the Illinois Music Educators Association State Convention. Dorsey holds a number of professional memberships that include the College Band Directors National Association, Music Educators National Conference, Illinois Music Educators Association, Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and Alpha Phi Alpha Fraternity Incorporated. Dorsey is also a member of the Midwest Clinic Board of Directors.

Program Notes

Leonard Bernstein (1918 – 1990)

The son of a Russian immigrant, Leonard Bernstein began life in Lawrence, Massachusetts. He studied composition at Harvard, where he first met Aaron Copland. Their friendship was cemented in the early 1940's in the workshops at Tanglewood. Bernstein achieved instant conducting fame when, at the age of twenty-five, with sixteen hours notice, he conducted a broadcast of the New York Philharmonic Symphony after the scheduled guest conductor, Bruno Walter, became suddenly ill. It was his fate to be far more than routinely successful. His vast talents, charming personality, and mastery of semantics succeeded where many have failed in communicating to others his own intense enthusiasm for and love of music. Bernstein wrote symphonies, ballets, an opera, a film score, works for violin and chorus with orchestra, four Broadway musicals, and several smaller works for solo and chamber music groups. He divided his affections between traditional classical music and the jazz and Tin Pan Alley sound of popular America. Bernstein incorporated the element of jazz in many of his compositions, including his *Mass* and the score to *West Side Story*. Other notable works are *Candide*, *Fancy Free*, and *Chichester Psalms*. William Schumann said of Bernstein: "He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists." In 1990, the musical world lost both Bernstein and his teacher and friend, Aaron Copland.

Candide Suite (1956, 1993)

This Suite for concert band is made up of five numbers from the musical *Candide*, which premiered on Broadway in 1956. The satiric novella *Candide* by Voltaire was the basis for a political and musical satire with a libretto by Lillian Hellman and music by Leonard Bernstein. *Candide* as a musical has since had many reincarnations, but the sections of this Suite utilize musical numbers that have remained virtually unchanged from the original Broadway production.

I. The Best of All Possible Worlds

Doctor Pangloss, Voltaire's satirical portrait of the philosopher Gottfried von Leibnitz, tutors his Westphalian pupils. (Candide and Cunegonde among them) in the finer points of optimism, refined by a classical education. The music alternately enjoins the pupil's responses with Pangloss's pedantic free associative explanations that the ills of this world are somehow all for the best. The refrain is, of course, that this is the best of all possible worlds.

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 a "Tribute Concert" and is part of the 8th 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

Frank Ticheli (1958 -)
Blue Shades (1996)

Frank Ticheli was born in 1958 in Monroe, Louisiana. He received his Bachelor of Music in Composition from Southern Methodist University and Masters Degree in Composition and Doctorate of Musical Arts from the University of Michigan. He is Associate Professor of Music at the University of Southern California and is the Composer-in-Residence of the Pacific Symphony Orchestra. He has composed works for bands, wind ensemble, orchestra, chamber ensembles, and the theatre. His music has garnered many prestigious awards including the Goddard Lieberman fellowship and Charles Ives Scholarship from the American Academy and Institute of Arts and Letters; the 1989 Walter Beeler memorial Composition Prize; the Ross Lee Finney Award; and first prize in the 11th annual Symposium for New Band Music in Virginia. The New York Times has described his music as “lean and muscular and above all, active, in motion.”

This composition reflects Frank Ticheli’s love for the traditional jazz music that he heard so often while growing up near New Orleans. *Blue Shades* was his opportunity to express his own musical style in this medium. He provides the following description of the work:

As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent — however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the Blues: “Blue notes” (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era.

II. Westphalia Chorale and Battle Scene

The devout Westphalians sing a chorale praising the integrity of their homeland, after which they are massacred by the invading Bulgarian army. The Battle Scene adroitly juxtaposes major and minor modes of material familiar from the Overture.

III. Auto-da-fe

Candide and Doctor Pangloss find themselves in Lisbon, where, being free thinkers (and optimists), they are prosecuted as heretics by the Spanish Inquisition. The handing of heretics was meant to prevent earthquakes, and the joyous music depicts the happy crowd celebrating their deliverance. However, the earthquake happens anyway, and Candide and Doctor Pangloss escape.

IV. Glitter and Be Gay

Cunegonde, Candide's true love, has become the reigning madam in Paris, France. In a parody of "Jewel Songs", (such as that in Gounod's *Faust*), she sings of how she endeavors to maintain a brilliant, carefree exterior, while she may (or may not) be tortured inwardly by self-doubt.

V. Make Our Garden Grow

At the conclusion of the musical, and of Voltaire's novella, Candide realizes that the only purpose of living is to cultivate the earth, and to create a garden. He enjoins the others to assist him in bringing things to life, and even Cunegonde proposes to bake a loaf of daily bread. Optimism is transformed into practical necessity, and the entire cast of characters join in a hymn full of hope.

Symphonic Dances from “West Side Story” (1956)

Leonard Bernstein's music to *West Side Story* brought a new dimension to Shakespeare's classic love story of Romeo and Juliet and the underlying dynamics of social and racial strife.. Arranger Ian Polster has captured Bernstein's wonderful dance rhythms that are integral to the production. The Scherzo is the first of four movements; it displays a characteristic lively and animated rhythm in triple time interspersed with soft, almost tentative, rhythms of changing meter. The transition into the Mambo is abrupt and dominated by the percussion and brass. The third movement, Cha-cha, is soft and graceful, in contrast to what has preceded it. The Fugue is built upon a swing-style “bop” rhythm that underscores the conflict between the Sharks and the Jets. The fast figures are answered by long, tense chords.

Gustav Holst (1874-1934)

One of England's most prominent composers, Gustav Holst was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. During the first World War, he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls' School in the Hammersmith borough of London.

First Suite in Eb for Military Band, Op. 28a (1909)

Written in 1909, the Suite in E-Flat is generally regarded as a cornerstone work for concert band and is one of the few band originals that has been transcribed for symphony orchestra. The opening theme of the Chaconne is repeated by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions. The Intermezzo is based on a variation of the Chaconne theme, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the movement with remarkable and deceptively simple-sounding counterpoint that is as charming as it is masterful. The March is introduced by a British band quick-march pulse from the brass and followed by Holst's Land of Hope and Glory version of the Chaconne theme in the great sostenuto tradition of the singing chorus. Eventually, the two themes are combined in a thrilling counterpoint leading to the coda with a dynamic marking of *ffff*!

Second Suite in F for Military Band, Op. 28b (1911)

Whereas other composers of the times wrote for the concert band as they would for an orchestra without strings, Gustav Holst created a unique sound intended to cast the concert band as a serious concert medium. This suite, composed in 1911, uses English folk songs and folk dance tunes throughout, being written at a time when Holst needed to rest from the strain of original composition. The opening march movement uses three tunes, the first of which is a lively morris dance. The folk song *Swansea Town* is next, played broadly and lyrically by the euphonium, followed by the entire band playing the tune in block harmonies - a typically English sound. *Claudy Banks* is the third tune, brimming with vitality and the vibrant sound of unison clarinets. The first two tunes are repeated to conclude the first movement. The second movement is a setting for the English folk song *I'll Love My Love*. It is a sad story of a young maiden driven into Bedlam by grief over her lover being sent to sea by his parents to prevent their marriage. The Hampshire folk song, *The Song of the Blacksmith*, is the basis of the third movement, which evokes visions of the sparks from red hot metal being beaten with a lively hammer's rhythm on the blacksmith's anvil. The English country dance and folk song, *The Dargason*, dating from the sixteenth century, completes the suite in a manner that continues to cycle and seems to have no end. The Elizabethan love tune *Green Sleeves* is intertwined briefly and withdrawn before the final witty scoring of a piccolo and tuba duet four octaves apart.

Percy Aldridge Grainger (1882 -1961)
Irish Tune from County Derry and Shepherd's Hey (1918)

Percy Grainger was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of “primitive” techniques such as parallelism. Born the son of an architect in Brighton, Victoria, Australia, Grainger was a precocious pianist, and the proceeds of a series of concerts, given at the age of twelve, enabled him to study at Frankfurt for six years. After that, he began his European career as a concert pianist, settling in London in 1901. He came to the U. S. in 1915 and enlisted as an army bandsman at the out-break of World War I. He became a United States citizen in 1919. It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country dances. It has been related that “Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man ploughing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world.”

The Irish Tune is based on a tune collected by a Miss J. Ross of New Town, Limavaday, County Derry, Ireland, and published in “The Petri Collection of Ancient Music of Ireland” in 1885. The original setting was an a capella version for mixed voices, which was much admired by Edward Grieg, with whom Grainger developed a strong friendship. An orchestral version followed and the military band version was completed in 1918. Grainger’s knowledge of instrumental voicings lends a richness to the sound and a blending of the interwoven melodies. The score is unique in that the principal melody is found on the top staff even though written in bass clef. The treble and counter melodies are found in the two staves below.

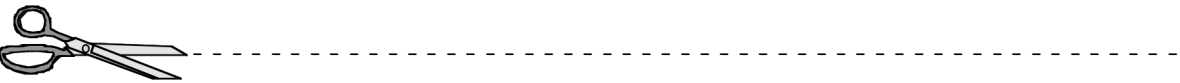
Shepherd's Hey was scored for wind band in 1918. The word 'Hey' denotes a particular figure in Morris Dancing. Morris Dances are still danced by teams of 'Morris Men' decked out with bells and quaint ornaments to the music of the fiddle or 'the pipe and tabor' (a sort of drum and fife) in several agricultural districts in England. The tune of Shepherd's Hey is similar to the North English air The Keel Row that is very widely found throughout England. The ‘hey’ involves the interweaving of generally two lines of dancers, which may be symbolized by the use by Grainger of two parallel lines of music at the opening of the composition, rather than a simple statement of a theme that then moves into variants.

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



Company Name_____

Contact Person_____

Phone Number_____

Amount_____Category_____

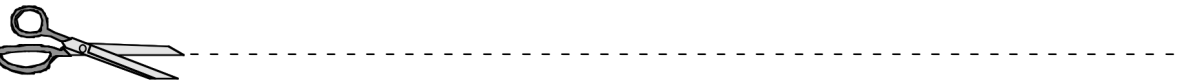
Please make payable and mail to:
Los Alamos Community Winds
P.O. Box 33
Los Alamos, NM 87544

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



Company Name_____

Contact Person_____

Phone Number_____

Amount_____Category_____

Please make payable and mail to:
Los Alamos Community Winds
P.O. Box 33
Los Alamos, NM 87544