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Upcoming Concerts!


Los Alamos County Independence Day Celebration

Sunday July 4, 2010 Time TBA
Overlook Park

**Los Alamos Community Winds Trip the Light Fantastic!
A Salute to Broadway**


Saturday, October 2, 2010 7:00 pm
Betty Ehart Senior Center

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

CARL ORFF's
CARMINA BURANA



WITH SOLOISTS

CHESNEY CLARK, SOPRANO
YASMEEN LOOKMAN, MEZZO-SOPRANO
BOB COLLOM, BARITONE

AND FEATURING
THE LOS ALAMOS HIGH SCHOOL CHORAL DEPARTMENT
PAULA NICHOLS, DIRECTOR

SATURDAY, MAY 22, 2010 7:00 P.M.
DUANE SMITH AUDITORIUM
FREE ADMISSION
SUGGESTED DONATION - \$10.00 PER GUEST

PROGRAM

Also Sprach Zarathustra (Introduction).....	Richard Strauss <i>transcribed by Ted Vives</i>
Music from “Robin Hood – Prince of Thieves”.....	Michael Kamen <i>arranged by Ted Vives</i>
Cantina Band from “Star Wars”.....	John Williams <i>arranged by Ted Vives</i>
Main Title, Throne Room, and End Title from “Star Wars”.....	John Williams <i>transcribed by Ted Vives</i>

INTERMISSION

Carmina Burana (Cantiones Profanae).....	Carl Orff
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FORTUNA IMPERATRIX MUNDI	IN TABERNA
I. O Fortuna	XIV. In taberna quando sumus
II. Fortuna plango vulnera	
PRIMO VERE	COUR D‘AMOURS
III. Veris leta facies	XX. Veni, veni, venias
V. Ecce gratum	XXI. In trutina
	XXII. Tempus est iocundum
	XXIII. Dulcissime
UF DEM ANGER	BLANZIFLOR ET HELENA
VI. Tanz	XXIV. Ave formosissima
VII. Floret silva	
VIII. Chramer, gip die varwe mir	FORTUNA IMPERATRIX MUNDI
IX. Reie	
A. Swaz hie gat umbe	XXV. O Fortuna
B. Chume, chum geselle min	
C. Swaz hie gat umbe	
X. Were diu werlt alle min	
	Movements I, II, V, VI, VII, X, XIV, XXI, XXIII, XXIV, and XXV arranged by John Krance and adapted for concert band and chorus by Ted Vives
	Movements III, VIII, IX, XX, and XXII arranged and adapted for concert band and chorus by Ted Vives

LOS ALAMOS COMMUNITY WINDS PERSONNEL

<u>Piccolo</u> Jo Ann Howell	<u>Alto Saxophone</u> Paul Lewis† Quinn Marksteiner Alex Martin	<u>Tuba</u> Deniece Korzekwa† Henry Stam*
<u>Flute</u> Ivanna Austell Kunegunda Belle Jo Ann Howell Carolynn Katz Lauren McGavran† Louisa Singleton* Debbie Wrobleski Justine Yang*	<u>Tenor Saxophone</u> Jonah Katz* Craig Martin	<u>String Bass</u> Cary Neeper
<u>Oboe/English Horn</u> Julie Bremser†	<u>Baritone Saxophone</u> Phil Tubesing	<u>Percussion</u> Kip Bishofberger† Julia Fair Kim Letellier Dee Morrison Carl Necker Len Stovall
<u>Bassoon</u> Leatha Murphy†	<u>Trumpet</u> Alex Austell* Aaron Bao* Dean Decker Ryan Erickson* Alan Hurd Sarah Hutto* Dave Korzekwa Bruce Letellier† Peter McLachlan Mandy Marksteiner	<u>Harp</u> Sheila Schiferl
<u>Clarinet</u> Charlotte Berg* Shannon Burns* Bob Chrien† Lori Dauelsberg Joe Fasel Bryan Fearey Joyce Guzik Alice Shao*		<u>Keyboard</u> Juanita Madland
<u>Bass Clarinet</u> Katy Korzekwa	<u>Horn</u> James Beinke David Rogers† Tomi Scott Dori Smith	* Student member † Principal
	<u>Trombone</u> Philip Jones† Cody Lattin Zane Meek Jake Poston* Ryan Saunders	BENEFACTORS
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Cara Bianconi
Katherine Johnson
Brynn Larson
Chantelle Littlefield
Grace Liu
Aubrie Powell
Kirsten Schofield
Ashley Sullivan
Maura Taylor
Ashley Valdez
Kaitlyn Wedman
Katie Weinland
Ashley Arias
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Alicia Bowyer
Erin Burr
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Katelyn Littleton
Anna Pabian
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Sonja Smith
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Bethany Letellier
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Ashley Lopez
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Jacqueline Cooke
Miranda Honnell
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Tereza Majerus
Katherine McCown
Carlin Morris
Danielle Parsons
Dominique Sandoval
Teresa Sandoval
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Erica Edwards
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Monica Poston
Kalyn Schultz
Orli Shlachter
Rebecca Wright
Tiffany Chen
Amanda Courtney
Colleen Fearey
Yasmeen Lookman
Brenna O’Hara
Mariana Ojeda
Anna-Eleni Pasi

Cristina Roman
Brooke Romero
Elena Sanchez
Katelyn Tuning
Kimberly Boerigter
Brooke Maxwell
Emily Powers
Yasmeen Lookman
Sarah McBride
Samantha Vish

Rogelio Anaya
Robert Collom
Alan Keeler
Matthew Leslie
Ryan Locke
James Nesmith
Daniel Roybal
Kirk Webber
David Wyman

Baritones

Benjamin Betts
Erik Bojorquez
Gary Cooper
Jacob Goodey
Conner McLean
Tanner Vaughn

Basses

Peter Ahrens
Evan Bolton
Graham Delano
Austin Graham
Will Inkrett
Luke Johnson
Matthew Morgan
Brian Peterson
Benjamin Schilling
Curtis Schramm
Daniel Steward
Caleb Stringer
Alper Unal
Daniel Worley

PROGRAM NOTES

Carl Orff (1895 – 1982) Carmina Burana (1937)

By the mid-1920s, music – especially the works of Arnold Schoenberg and his circle – had become more complicated and more intellectualized than most listeners could grasp or were willing to tolerate. Composers in several lands recognized the need for a shift in attitude. Carl Orff chose the approach of creating theatrical spectacles in which straightforward, communicative music, words and movement combined to produce immediate and striking impressions that appealed to a broad range of audiences.

After occupying various positions throughout Germany, largely in theatre, Orff returned to Munich, his native city, in 1924. Together with Dorothee Gunther, he founded the Guntherschule, an institution which gave young people combined schooling in music and movement. His work there resulted in his first volume of musical exercises for children. This area of interest would eventually rival in importance (and parallel in spirit) his activities as a composer for the theatre. At the beginning of the '30s, while serving as conductor of the Munich Bach Society, Orff produced a number of arrangements of early music. His researches in this area eventually led to the creation of Carmina Burana, his first (and greatest) success.

The texts are what give the score its name. In 1803, at the monastery of Benediktbeuern in Upper Bavaria, musicologist J.A. Schmeller discovered a manuscript collection of lyrics, dating from the twelfth and thirteenth centuries. When it was published in 1847, Schmeller dubbed it Carmina Burana (Songs from the Beuern, or in Latin, Burana district). Probably the work of wandering scholars and defrocked priests, its texts are mostly in Latin, with a sprinkling of old German. The polite side of the collection includes six plays based on the Christmas, Passion and Easter mysteries; the earthier part contains some 200 drinking songs, love lyrics and recruiting songs.

When Orff came across the manuscript in 1935, it captivated him immediately. He saw in it the ideal vehicle to express the kind of basic, uncomplicated human emotions he had in mind. Choosing two dozen poems from the collection, with the assistance of Michel Hofmann, he matched them with equally direct music. “It’s not sophisticated, not intellectual,” he wrote, “and the themes of my work are themes that everyone knows...There is a spiritual power behind my work, that’s why it is accepted throughout the world.” The premiere took place in Frankfurt on June 8, 1937.

The illuminated pictures which accompanied the original poems intrigued Orff virtually as much as the words. He found the cover portrait particularly striking (and stimulating): an image of luck, shown as a revolving wheel, blindly governing people’s destinies. Orff begins his Carmina Burana with a grandiose hymn, Fortuna Imperatrix Mundi (Luck, Empress of the World), saluting this inscrutable, unpredictable concept. Primo vere (In Springtime), follows. It deals, mostly in quiet, mysterious



fashion, with the anticipated arrival of that season. Joy eventually breaks forth as spring itself appears. It is celebrated in the section entitled *Uf dem anger* (On the Green).

The next segment, *In Taberna* (In the Tavern) salutes the juice of the grape in riotous fashion. The tenor soloist, singing in falsetto, takes the role of a swan roasting slowly and sadly on a spit. The baritone is an Abbot who launches the men of the choir into a rollicking ode to drink.

Cour d’amours (Court of Love) brings several of Orff’s loveliest, most lyrical moments. The soprano solo *In trutina* (In the Balance), a glowing anticipation of fulfillment, is a particular highlight. After the ecstatic fervor of *Blanziflor et Helena* (Blanchefleur and Helen, the principal characters in a medieval romance), Orff’s ode to luck returns, in cyclical fashion, to close *Carmina Burana* as majestically as it began.

Although widely popular in its own right, the opening movement, “O Fortuna” is probably the best known portion to the average listener as it is used frequently in both films and television and served as one of the main themes in John Boorman’s 1981 film adaptation of Thomas Malory’s “Le Morte d’Arthur,” *Excalibur*.

Richard Strauss (1864 – 1949)
Also sprach Zarathustra, Op. 30 (1896)



Probably above all else, Richard Strauss was an outstanding proponent of the tone poem. After completing the whimsical *Till Eulenspiegel’s Merry Pranks*, and his first opera, *Guntram*, he turned his attention to German philosopher Friedrich Nietzsche’s weighty, passionate, occasionally obscure discourse, *Also sprach Zarathustra* (Thus Spoke Zarathustra). In it, Nietzsche used the sixth-century-B.C. Persian philosopher Zarathustra (or Zoroaster, as he was known to the Greeks) as the medium to express his own views on the deeper meanings of life. He believed modern man to be merely one step in the evolutionary process. One day he will be followed by a “super-man,” a being who will retain the better qualities of contemporary society but will have been purged of the ignoble ones.

In his autobiography, Nietzsche stated that his *Zarathustra* might be considered in musical terms. Gustav Mahler and Frederick Delius took him at his word, setting

portions of the text in *Symphony No. 3* (1896) and *A Mass of Life* (1905), respectively. Strauss, by this time established as a brilliant composer and master orchestrator, set himself the even greater challenge of a purely instrumental approach. He composed his tone poem between February 1895 and August 1896, taking care to subtitle it “freely after Nietzsche,” implying the lack of a programmatic link between source and score.

He conducted the premiere in Frankfurt on November 27, 1896. Shortly afterwards, he outlined his reasons for creating it: “I did not intend to write philosophical music. I meant rather to convey an idea of the evolution of the human race, from its origins, through the various phases of development, religious as well as scientific, up to Nietzsche’s idea of the ‘super-man.’” Filmmaker Stanley Kubrick’s choice of the majestic opening sequence as the “theme” in his movie *2001: A Space Odyssey* (1968), which deals with similar ideas, thus represents a masterstroke of musical and conceptual insight.

The Introduction, representing Zarathustra’s greeting to the rising sun, begins in the lowest depths of the orchestra, reinforced by the deep organ pedal. The trumpets give out a simple, rising three-note idea, the “nature” theme, which serves as a recurring motive throughout the entire work.

ABOUT THE DIRECTORS

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. Most recently, his work for chorus *Lux Aeterna* was named Runner-up in the 2009 Sacra Profana Choral Composition Competition and performed in San Diego by Sacra Profana this past Spring. In 2003, he received the honor of being selected as the Commissioned Composer for the Professional Music Teachers of New Mexico, an honor which he has again received for 2010.



Dr. Vives holds memberships in Kappa Kappa Psi, Tau Beta Sigma, Phi Mu Alpha Sinfonia, Phi Kappa Phi, Music Educators National Conference, Music Teachers National Association, and the American Bandmasters 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. Please visit his website at:

<http://www.survivesmusic.net>



Paula Nichols has been directing the choirs at Los Alamos High School for twelve years. She is also the director of music at Bethlehem Evangelical Lutheran Church. Prior to that, she taught and directed church choirs in Espanola, New Mexico, Camden, South Carolina, and Harrisburg, Pennsylvania. This year marked her 28th year of teaching music to young people. Mrs. Nichols is currently serving as the Choral Division Vice-President for the New Mexico Music Educator’s Association. In this role she organizes the Choral All-State Music Festival and In-Service Conference. As well as making music, Mrs. Nichols enjoys sports, friends, and most of all family. Her husband, Matt, and her three grown children and their spouses are the joy of her life. This July she will become a first-time grandmother.

OUR SOLOISTS



Chesney Clark was born in Johannesburg, South Africa in 1992 when her parents served with the Southern Baptist Mission Board. Her first few years of life were spent enjoying the rich cultures of Africa, America and Central Asia. Chesney's passion for music began in her elementary years when she took piano lessons and sang in the school choir. In middle school, Chesney enrolled in the band program and started playing the flute. Chesney has been in the district honor band since her middle school years and was the honor soloist of solo and ensemble in 2007. She has also been a member of the New Mexico All-State band for the past two years. Last year Chesney enrolled in the choral program at Los Alamos High School and transitioned from alto to first soprano. Thanks to the vocal instruction of Mrs. Nichols, Chesney has developed a deep appreciation for choral music. After graduation in May, Chesney plans to pursue a degree in Music Education at the University of Northern Colorado. Chesney is the daughter of Dave and Brenda Clark.

Yasmeen Lookman is a senior at LAHS, and sings with the two top choirs at school. She has performed in several musicals during her high school career, and for the past two years has sung with the New Mexico All-State choir. She has had the privilege of studying voice under vocal performer and teacher Alicia Solomon for four years. She plans to continue her musical education at university next year. Yasmeen is delighted to have the opportunity to perform this wonderful piece for you. Yasmeen is the daughter of Turab and Lise Lookman



Bob Collom has participated in the New Mexico All-State Festival as a member of LAHS’s star choir “Encore” and is honored to appear before you. He started his career in singing when he played the role of Winthrop in the Los Alamos Light Opera’s production of Meredith Willson’s “The Music Man.”. Bob’s musical theater experience has continued and he has appeared in many other productions since. He did not begin singing in a choir until Sarah Kelly took him under her wing. Bob has continued singing under the teachings of Paula Nichols and Melissa Reidel. He loves to sing and hopes that you enjoy listening. Bob is the son of Brent and Robyn Collom.

For this evening’s performance, the Los Alamos Community Winds present only the introductory measures as a fanfare to open our concert.

Michael Kamen (1948 – 2003)
Music from “Robin Hood – Prince of Thieves” (1991)

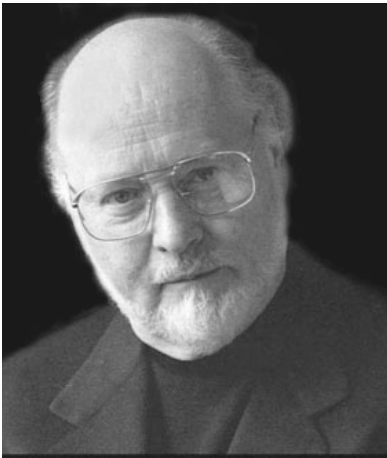
Oscar-nominated composer, conductor, and arranger Michael Kamen was born in New York City in 1948, going on to study oboe at the Juilliard School of Music while concurrently playing in a jug band. He then formed the New York Rock & Roll Ensemble, whose fusion of classical and pop so impressed legendary conductor Leonard Bernstein that he invited the group to appear at one of his Young People's Concerts with the New York Philharmonic Orchestra. Between 1968 and 1972, the New York Rock & Roll Ensemble also recorded five albums before dissolving; in 1973, the Harkness Ballet commissioned Kamen to score their production *Rodin Mis en Vie*, followed by a tenure as musical director on David Bowie's Diamond Dogs tour. In 1976, Kamen scored his first feature film, *The Next Man*, although his Hollywood career truly caught fire during the mid-'80s with his much-acclaimed work on Terry Gilliam's classic *Brazil*. His commercial breakthrough was 1987's *Lethal Weapon*, on which he collaborated with Eric Clapton. From there, Kamen worked on the blockbuster *Die Hard*, subsequently remaining with both film franchises throughout their many respective sequels. In 1999, Kamen conducted the orchestra which backed Metallica on their S&M project. The following year saw the premiere of his *The New Moon in the Old Moon's Arms*, a millennial symphony commissioned by Leonard Slatkin and the National Symphony Orchestra. Only 55 years old, Kamen died suddenly of a heart attack on November 18, 2003



Robin Hood – Prince of Thieves is a 1991 adventure film starring Kevin Costner and Morgan Freeman and based on the ever-popular legend of the hero who “robs from the rich to feed the poor.” While the movie was a huge financial success, it received somewhat tentative reviews from the critics. However, they were united in their praise for the original soundtrack and in particular the love theme “(Everything I Do) I Do It for You” which was recorded as a rock ballad and which received both the Grammy and the Oscar for best original song.

Tonight’s performance of music from the film includes the opening credits, the love theme, the battle siege in Sherwood Forest, the battle at Nottingham Castle and the final wedding scene.

John Williams (1932 -)
Music from “Star Wars” (1977)
Cantina Band
Main Title, Throne Room, and End Title



There are probably very few if any movie fans who have not heard of John Williams or the movies for which he has scored – some 90 films, 45 Oscar nominations (5 wins) and countless other awards have been bestowed on his music.

John Williams was born on February 8, 1932, in Flushing, Queens, New York, the son of Esther and John Williams, Sr. His father was a jazz drummer who played with the Raymond Scott Quintet.

In 1948, Williams moved to Los Angeles with his family. Williams attended North Hollywood High School and graduated in 1950. He later attended the University of California, Los Angeles and studied privately with composer Mario Castelnuovo-Tedesco.

In 1952, Williams was drafted into the United States Air Force, where he conducted and arranged music for the Air Force Band as part of his duties. After his service ended in 1955, Williams moved to New York City and entered Juilliard School, where he studied piano with Rosina Lhévinne. During this time he worked as a jazz pianist at New York's many studios and clubs. He also played for composer Henry Mancini: The session musicians were John Williams on piano, Rolly Bundock on bass, Jack Sperling on drums, and Bob Bain on guitar—the same lineup featured on the "Mr. Lucky" television series. Williams recorded with Henry Mancini on the film soundtracks of *Peter Gunn* (1959), *Charade* (1963), and *Days of Wine and Roses* (1962). He was known as "Little Johnny Love" Williams in the early 1950s, and served as arranger and bandleader on a series of popular albums with singer Frankie Laine.



Williams was married to actress Barbara Ruick from 1956 until her death on March 3, 1974. They had three children together: Jennifer (born 1956), Mark (born 1958), and Joseph (born 1960). His youngest son, Joseph Williams, is the former lead singer for the band Toto. His daughter, Jenny Williams, is a singer. He married his second wife, Samantha Winslow, on July 21, 1980. Williams is an honorary member of Kappa Kappa Psi, the national honorary fraternity for college band members.

In 1974, Williams was approached by Steven Spielberg to compose the music for his feature directorial debut, *The Sugarland Express*. The young director had been impressed with Williams's score to the 1969 film *The Reivers*, and was convinced that the composer could provide the sound he desired for his films. They teamed up again a year later for the director's second film, *Jaws*. The score earned Williams an Academy Award. Shortly afterwards, Williams and Spielberg began preparing for their next feature film, *Close Encounters of the Third Kind*. Unusual for a Hollywood production, Spielberg's script and Williams's musical concepts were developed at the same time and were closely linked. *Close Encounters of the Third Kind* was released in 1977.

PROGRAM NOTES, CONTINUED.

In the same period, Spielberg recommended Williams to his friend and fellow director George Lucas, who needed a composer to score his ambitious space epic, *Star Wars*. Williams produced a grand symphonic score in the fashion of Richard Strauss and Golden Age Hollywood composers Erich Wolfgang Korngold and Max Steiner. Its main theme—"Luke's Theme"—is among the most widely recognized in motion picture history, and the "Force Theme" and "Princess Leia's Theme" are well-known examples of leitmotif. The film and its soundtrack were both immensely successful, and Williams won another Academy Award for Best Original Score.

For tonight’s performance, The Los Alamos Community Winds steps out of its usual full ensemble configuration to feature ten of its members (including director Vives on an instrument called the MalletKat) in a combo setting for “Cantina Band.” They then return to their full ensemble for a performance of a sequence from *Star Wars* that includes the opening Main Title music, and concludes with the music that accompanies the final Throne Room scene where the heroes receive their medals, followed by the music that plays over the end credits.



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STAR WARS

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A Lucasfilm Ltd. Production
STAR WARS
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PETER CUSHING
and ALEC GUINNESS
Written and Directed by GEORGE LUCAS Produced by GARY KURTZ Music by JOHN WILLIAMS
PANAVISION® PRINTS BY DELUXE® TECHNICOLOR®
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JAMES G. ROBINSON and DAVID NICKSA and GARY BARBER "THE PRINCE OF THIEVES" PIN DINSHAM JOHN WILSON
JOHN WATSON PIN DINSHAM and RICHARD B. LEWIS KEVIN REYNOLDS
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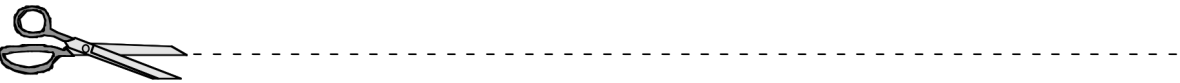
The Los Alamos Community Winds
North Central New Mexico's Premier Wind Ensemble

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Phone Number_____

Amount_____Category_____

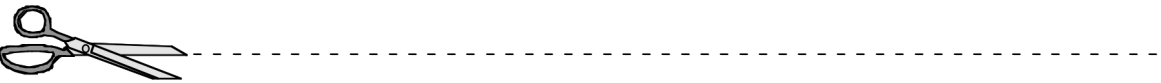
Please make payable and mail to:
Los Alamos Community Winds
P.O. Box 33
Los Alamos, NM 87544

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_____

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Los Alamos, NM 87544