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**Upcoming Concerts!**

**Los Alamos Community Holiday Prism Concert**

Sunday, December 11, 2011 2:00 p.m.  
White Rock Baptist Church

**Musick of Shakespeare and his Tyme**  
*with special guests Musica Antigua Albuquerque*  
Saturday, February 18, 2012 7:00 p.m.  
Crossroads Bible Church

**Toys and Stories**  
*a family concert with guest soloist, Jin Park, violin*  
Saturday, March 17, 2012 7:00 p.m.  
Crossroads Bible Church

**Cinco de Mayo**  
Saturday, May 5, 2012 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 poster features a dark background with a full moon in the upper left. In the bottom left corner, there is a cartoon illustration of Bugs Bunny wearing a tuxedo and holding a large saxophone. The text is arranged in a formal, elegant style with various fonts and sizes. Logos for the Los Alamos Community Winds, Daniel Pearl World Music Days, and Hadassah are included. The concert title 'A Musical Pot Pourri' is prominently displayed in a large, stylized font. The list of composers and pieces is centered, and the guest conductor's name is highlighted on the right. The date, time, and location of the concert are clearly stated at the bottom right, along with admission information and a website link.

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

# *A Musical Pot Pourri*

 **Daniel Pearl  
WORLD MUSIC DAYS**  
*Presented in conjunction with Los Alamos Hadassah  
in commemoration of Daniel Pearl World Music Days*

*Claude Debussy – Clair de lune  
Percy Grainger – Spoon River  
Frank Ticheli – Amazing Grace  
Ted Vives – Introduction and Overture  
Ralph Vaughan-Williams – Toccata Marziale  
Harold Alford – The Purple Carnival March  
Paul Hindemith – March from “Symphonic Metamorphosis”*

 **HADASSAH SINCE 1912  
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**With Special Guest Conductor  
Dr. William Carson,  
Director of Bands, Coe College**

*And featuring a special performance of the  
Chuck Jones and Milt Franklyn Cartoon Masterpiece*

## **“What’s Opera, Doc?”**

*Lobby Artwork courtesy of the Chuck Jones Gallery, Santa Fe  
Mike Bundy, curator*

**Saturday, October 15, 2011 7:00 p.m.  
Crossroads Bible Church  
Free Admission**

**Suggested Donation - \$10.00 per guest**  
*visit our website at: [www.lacw.org](http://www.lacw.org)*

Program

The Purple Carnival March.....Harold Alford

Clair de lune.....Claude Debussy  
*arranged by Hugh Stuart*

Spoon River.....Percy Grainger  
*ed. William Carson and Alan Naylor*

Introduction and Overture.....Ted Vives

- I. The Climb
- II. From Palms to Poplars
- Bruce Letellier, Trumpet
- Bruce Warren, Trombone
- Gregory Armstrong, Flute
- Anne Marie Peeters-Weem, English Horn
- Paul Lewis, Alto Saxophone
- Julie Bremser, Oboe
- Anne Eisfeller, Harp
- JoAnn Howell, Piccolo

Intermission

March from “Symphonic Metamorphosis of Themes by Carl Maria von Weber”.....Paul Hindemith  
*transcribed by Keith Wilson*

Toccata Marziale.....Ralph Vaughan-Williams

Amazing Grace.....Traditional Folk Melody  
*setting by Frank Ticheli*

What’s Opera, Doc?.....Richard Wagner/Milt Franklyn  
*arranged by Ted Vives*

This concert sponsored in part by a generous  
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Personnel

Piccolo

JoAnn Howell

Flute

Gregory Armstrong  
Kay Dunn  
JoAnn Howell  
Carolynn Katz  
Catherine Lovekin  
Lauren McGavran†

Oboe

Julie Bremser†  
Madeline Margevicius\*  
Jennifer Necker\*

English Horn

Anne Marie Peeters-Weem

Bassoon

Dennis Davies-Wilson  
Leatha Murphy†

Clarinet

Lori Dauelsberg  
Brenna Fearey  
Joyce Guzik†  
Robert Pelak  
Allie Thompson  
Katie Weisbrod  
Claire White

Bass Clarinet

Phil Tubesing

Alto Saxophone

John Berg  
Paul Lewis†  
Quinn Marksteiner

Tenor Saxophone

Craig Martin

Baritone Saxophone

Phil Tubesing

Trumpet

Mike Burns  
Dave Korzekwa  
Bruce Letellier†  
Mandy Marksteiner  
Peter McLachlan  
Mike Wagner  
Glen Wurden

Horn

James Beinke  
David Rogers†  
Russ Woods

Trombone

Jevan Furmanski  
John Hendricks  
Cody Lattin  
Bruce Warren†

Euphonium

Rex Hjelm

Tuba

Justin Crapps  
Deniece Korzekwa†  
Austin Woods\*

Piano

Donna Smith

Harp

Anne Eisfeller

Percussion

Kip Bishofberger†  
Lucy Frey  
Dee Morrison  
Carl Necker

\* Student member  
† Principal

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## Program Notes

**Harry L. Alford (1883 – 1939)**  
**The Purple Carnival (1933)**

Harry L. Alford was born in 1883 and grew up in Hudson, Michigan. In his youth, he quickly became an accomplished trombonist, composer, and arranger. He wrote his first march at the age of 14, which was performed by a military band that came through his town. Principally self-taught, his only formal musical training came from a three year stint at the Dana School of Music in Ohio.

Over the years, Alford's music became well known in the school and college band settings, as the composer received many commissions from major universities across the country. *The Purple Carnival March* was written for Alford's good friend, bandmaster Glenn Cliffe Bainum, and the Northwestern University Band. It has been staple of the standard march literature ever since its premiere in 1933. Its unique 6/8 feel, technical woodwind lines, and powerful low brass melodies make for an interesting and exciting listening experience

**Claude-Achille Debussy (1862 – 1918)**  
**Clair de lune from "Suite bergamasque" (1890, 1905)**

Along with Maurice Ravel, Claude Debussy was one of the most prominent figures working within the field of impressionist music, though he himself intensely disliked the term when applied to his compositions. He is among the most important of all French composers, and a central figure in European music of the turn of the 20th century.

Debussy's music is noted for its sensory component and for not often forming around one key or pitch. Often Debussy's work reflected the activities or turbulence in his own life. His music virtually defines the transition from late-Romantic music to 20th century modernist music. In French literary circles, the style of this period was known as symbolism, a movement that directly inspired Debussy both as a composer and as an active cultural participant.

*Clair de lune* is from the "Suite bergamasque," a collection of four works for piano composed by Debussy around 1890, but significantly revised just before its publication in 1905. It seems that by the time a publisher came to Debussy in order to cash in on his fame and have these pieces published, Debussy loathed the earlier piano style in which these pieces were written. While it is not known how much of the suite was written in 1890 and how much was written in 1905, we do know that Debussy changed the names of at least two of the pieces.

*Clair de lune* was originally titled "Promenade Sentimentale." These names also come from the works of French poet, Paul Verlaine, on which the music is based. It is interesting, however, to note that "Promenade Sentimentale" alludes specifically to one of Verlaine's earliest collections, "Poèmes saturniens," a fact that Debussy obviously took into account when he changed the name (and most likely a lot of the music) in order to suit both his later style, and Verlaine's.

This setting of the work by Hugh Stuart is faithful to the original work and challenging to the ensemble as it attempts to portray the "light of the moon" through its use of colorful textures and

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combinations of instruments. Pianistically, *Clair de lune* uses the expressive technique of rubato or “robbed time” (made famous by Frederic Choin) throughout. This means that the performer can fluctuate in and out of tempo to suit the expressive quality of the music. While easy for a single performer on piano to take great liberties with tempo and dynamics, the task of an entire ensemble executing this makes *Clair de lune* a rather challenging piece.

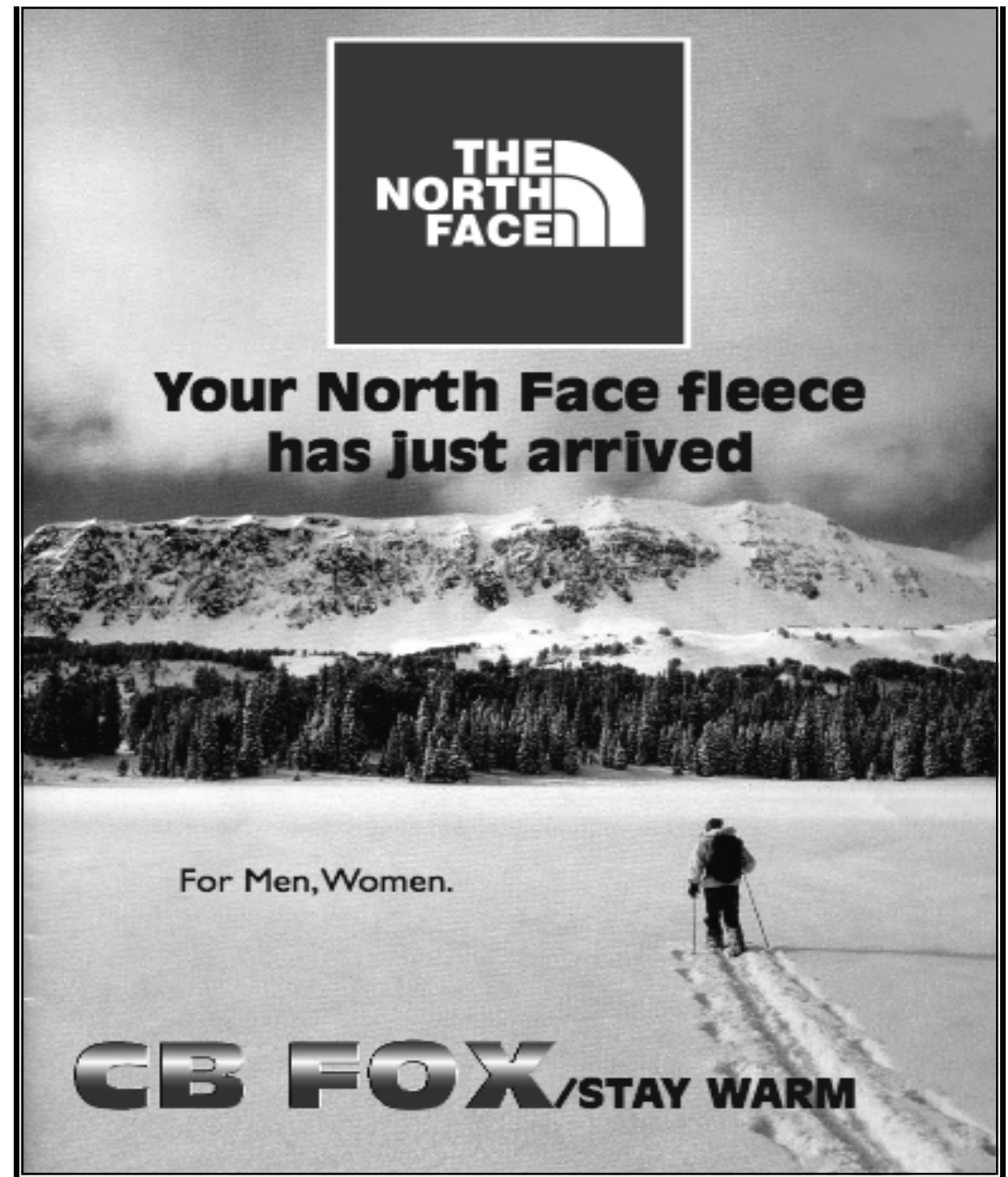
**Percy Aldridge Grainger (1882 – 1961)**  
**Spoon River (1929)**  
**ed. William Carson and Alan Naylor (2010)**

Percy Grainger’s orchestral setting of *Spoon River* was published in 1929, with instructions for what he called “elastic scoring,” allowing the conductor to perform the work with any number of instrumental combinations from three instruments up to full orchestra, as long as the proper balance was achieved.

By this time in his career, Grainger was already popular with band musicians, having published his band version of *Irish Tune from County Derry* (1916), *Children’s March* (1919), and *Molly on the Shore* (1920). Grainger’s 1919 band arrangement of *Colonial Song* had been created for Edwin Franko Goldman’s professional band in New York City. In February of 1933, Goldman heard that Grainger was preparing a band version of *Spoon River* for his publisher, G. Schirmer. Goldman wrote to the composer, suggesting that he would “be very glad indeed to use this number frequently” with the Goldman Band. Goldman also planned to use Grainger’s *Irish Tune from County Derry*, *Blithe Bells*, *Hill Song*, and *Children’s March* during the 1933 season.

The première performances of *Spoon River* were set for June 22 at New York University and June 23 in Central Park. By May, the parts had been created and were read through by the Columbia University band. It appears, however, that the parts were created rather hastily, and without benefit of a full score. Although adjustments were made to the parts between the Columbia reading in May and the Goldman Band’s rehearsal at Carnegie Hall on the morning of June 22, numerous transposition errors remained. Grainger never completed a full score for the band version of *Spoon River*, and, although it was performed a few times after the première, the work did not end up getting published by Schirmer. Eventually, after Grainger’s death, and without reference to these parts, Glenn Cliffe Bainum published a band arrangement of *Spoon River*, and it is through Bainum’s version that most band musicians have become familiar with *Spoon River*.

When the set of manuscript parts of the 1933 version was re-discovered, it was clear that this version was substantially different from the Bainum arrangement, and would offer band musicians the opportunity to hear an authentic *Spoon River* as Grainger and Goldman had performed it in its band première. This new edition of *Spoon River* has been created from the original manuscript parts, correcting the numerous transposition errors, and faithfully preserving the 1933 version.



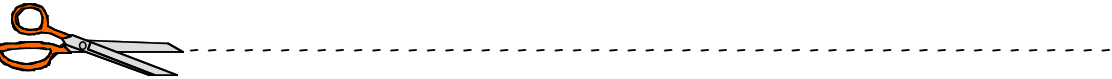


The Los Alamos Community Winds is a non-profit organization funded in part by your donations. The LACW was founded in 2000 by a group of enthusiastic musicians to present concerts of concert band music to the public.

Although our members volunteer their time and talents, we do have certain necessary expenses such as music, rehearsal and performance space rental, and from time to time, equipment purchases. In an effort to cover these expenses, we are offering local businesses and individuals in our community the opportunity to provide an annual donation to 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:

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**Ted Vives (b. 1964)**  
**Introduction and Overture (1993, 2004)**

This work has had an interesting “evolution.” It’s inspiration came from a trip taken shortly after college graduation where I spent six weeks hiking and backpacking through Canada and Alaska. Of the many places visited on this trip, one of the most inspiring was a day or two camping in the Canadian Rockies at Peyto Lake near Banff, Alberta. I truly breathtaking site greeted me each morning: a glacier carved aquamarine lake nestled between snow capped mountains and populated by all manner of wildlife. Feeling like I had the entire world to myself, Peyto Lake was and is truly one of the most stunningly beautiful places on Earth.

This experience first yielded a two-movement piece for band entitled simply “Peyto” which consisted of the opening movement, *The Climb* and a second hymn-like movement entitled *Summit*. Both are references to hiking around the lake and reaching the top of a nearby mountain where I could look down upon its beauty. As a composition, it worked, but after further life experiences and moving to New Mexico, and life being the journey that it is, I felt that there was more of this story to tell.

I then restructured the second movement as an overture creating a new fast-paced, rhythmic “Western-style” theme utilizing and reworking melodic material from both movements as “bookends” and for the hymn movement. As I was also now performing in both the Los Alamos Symphony and Santa Fe Community Orchestras, I thought that it would make a successful orchestral work giving it an even grander sense of beauty and wonder with the added orchestral colors. The “revised” version with the second movement now retitled *From Palms to Poplars* - a reference to my move to Los Alamos from Florida as well as having quasi-religious overtones. The “new” work was premiered by the Santa Fe Community Orchestra in 2004.

Finally, I decided to do a re-transcription of the orchestral work, which is what we present here for you this evening. I hope you enjoy it.

**Paul Hindemith (1895 – 1963)**  
**March from “Symphonic Metamorphosis of Themes by Carl Maria von Weber” (1945)**

Paul Hindemith was a rare musician known not only for his talent as a composer, but for his work as a professional violinist and violist, a pianist, conductor, and teacher. He could play virtually every instrument in the orchestra; if he was unfamiliar with one, he would take a week or so to master it. Hindemith was born in Hanau, Germany, in 1895. His father was a house painter, who played the zither and encouraged his children to explore their musical talents. Paul started taking violin lessons at the age of nine and was later enrolled at the Hoch Conservatory in Frankfurt from 1908 to 1917. When his father was killed in the war in 1915, Paul had to support his mother by playing in cafes. He was concertmaster for the Frankfurt Opera (1915 - 1923) except for a two-year period when he was called into service and became part of the regimental band. His compositions represented the neobaroque, working in the classic forms of the fugue, sonata, and suite in a manner identified with Bach. His interest in composing Gebrauchsmusik - music for practical use rather than music for art's sake - put him in disfavor with the rising Nazi party; they felt he was not upholding his duty as a true German composer. In 1938, he left for Switzerland and later the United States, becoming head of the School of Music at Yale University in 1942 and a US citizen in 1946. Returning to Switzerland in 1953, he resided there until his death in 1963.

Hindemith collaborated with choreographer Leonid Massine on a ballet utilizing music of Carl Maria von Weber. The project was eventually scrapped due to artistic differences between the parties. Hindemith felt he was just being used as an arranger, while Massine found the music too complex to dance to. The musical ideas were salvaged, three years later, when Hindemith completed his *Symphonic Metamorphosis* (1943). The work was originally written for orchestra, but the composer believed that it should be available for band, also. Hindemith asked his Yale colleague, Keith Wilson, to do the transcription, which was completed in 1961. The March is the fourth and final movement of the composition and is based on a piano duet by Weber. The two-bar opening statement by the brass is heard in several forms throughout the movement. The woodwinds underscore the sonorous melodies of the brass with a driving rhythm and articulation that carries the movement to its finale.

**Ralph Vaughan-Williams (1872 – 1958)**  
**Toccata Marziale (1924)**

Vaughan Williams received education at Charterhouse in London, Trinity College, and the Royal College of Music. He also studied with Bruch in Germany and Ravel in Paris. Setting out to liberate English music from its German academic tradition, Vaughan Williams collected English folk tunes and edited English church music. Along with English madrigals, these sources greatly influenced his own style in composition. He is one of the most respected of English composers.

Most of Vaughan Williams' works were written for orchestra, but the few compositions he wrote for the wind band have become staples in the repertoire of bands all over the world. *Toccata Marziale* is rhythmically and harmonically complex work. Composed for the British Empire Exhibition of 1924, it “has an immense non-contrived vigor perhaps unmatched in all band literature,” in the words of Acton Ostling, Jr., University of Maryland. Although written entirely in 3/4 time, "Toccata Marziale" is very challenging rythmically, with implied meter shifts to 2/4, 4/4 and even mixed 7/8 time. Toccata, meaning literally “touch” and marziale, “in a march style,” is a brilliant, stately musical selection whose intricate interwoven part writing has been a standard in band repertoire for decades.

**Frank Ticheli (b. 1958)**  
**Amazing Grace (Traditional)**

This beautiful setting of the well known 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.”



# Los Alamos Cooperative Market



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- \* maintain a high standard of quality for the products it sells;
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- \* promote fairness, participation, and empowerment in the workplace and the community;
- \* work to encourage and implement appropriate environmental practices;
- \* promote awareness about food, nutrition, health, and cooperative values;
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**Gregory Alan  
Schneider, D.M.A.**

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**Mike Bundy** is the Director of the Chuck Jones Gallery in Santa Fe New Mexico. The gallery is located on 135 West Palace Ave. Two blocks from the historic Plaza. Michael, whose background includes 12 years with the Guggenheim Museum in New York and Bilbao, moved to Santa Fe in 2002 with his wife Kyoka, and children Shoki and Taisei. In his free time Michael coaches middle school basketball and youth soccer and for respite, you can find him hiking in the varied countryside in and around Santa Fe.

**The Chuck Jones Galleries** are the source for the finest animation and entertainment art in the world. Based significantly around the work of Chuck Jones, our galleries strive to present his and other artist's fine works of art in their appropriate elegant setting. The Chuck Jones Gallery (formerly known as the Chuck Jones Showroom) started in an 800 square foot location in Chuck's hometown of Corona del Mar, California in 1990 by Linda Jones and her son, Todd Kausen. Each gallery is located in beautiful destination communities and are a must-see when visiting beautiful California or enchanting New Mexico. Our Gallery in the city of Orange, is only minutes from Disneyland, while our San Diego Gallery is moments away from Sea World and Sea Port Village. Our Santa Fe, New Mexico gallery is located in the midst of the downtown area near the famous Plaza area.



**Richard Wagner (1813 – 1883) and Milt Franklyn (1897 – 1962)**  
**What's Opera, Doc? (1957)**

Although Richard Wagner's operas are often described as "cinematic" (Wagner was the main proponent of "Gesamtkunstwerk" or total synthesis of the arts) it is doubtful that that he ever thought his music would be used in the way it has been in the motion picture era.

The classic era of Warner Bros. cartoons is probably a major factor in many people's knowledge of or their first exposure to many of the standard works in opera as well as concert repertoire. Few however have achieved the nearly universal recognition of Elmer Fudd's version of Wagner's "Ride of the Valkyries" as he sings "I'm going to KILL DA WABBIT!"

What's Opera, Doc? is a 1957 American animated cartoon short in the Merrie Melodies series, directed by Chuck Jones for Warner Bros. Cartoons. The Michael Maltese story features Elmer Fudd chasing Bugs Bunny through a parody of 19th century classical composer Richard Wagner's operas, particularly *Der Ring des Nibelungen* (The Ring of the Nibelung) and *Tannhäuser*. It also utilizes themes from Wagner's operas *Der Fliegende Holländer*, (The Flying Dutchmen) and *Reinzi*. It is sometimes characterized as a condensed version of Wagner's Ring Cycle, and its music borrows heavily from the second opera *Die Walküre*, woven around the standard Bugs-Elmer conflict. In 1994, What's Opera, Doc? was voted #1 of the 50 Greatest Cartoons of all time by 1000 members of the animation field.

Originally scored by Milt Franklyn to match the Warner Bros. "Tex Avery" style of animation (maddening speed and an inexhaustible amount of gags) the music moves instantaneously from one theme to another in a frenetic, manic style that must surely have been a challenge for even the most seasoned orchestral performers in the studio orchestra. Director Vives has done the faithful transcription performed this evening.



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 10th 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."



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## 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 under the baton of the composer at the Sydney Opera House by the Tallahassee Winds during their 2004 tour of Australia. 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 again received for 2010. He is the winner of the 2011 American Prize in Composition (<http://www.theamericanprize.org>.)



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 National Band 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.

## Our Guest Conductor

**William S. Carson** is Director of Bands at Coe College in Cedar Rapids, Iowa, where he conducts the Concert Band and the Senior Honor Band, teaches clarinet, conducting, and music history, and oversees the Jazz Summit and Festival of Bands. Carson earned degrees at Macalester College, Southern Illinois University, and Arizona State University, and has taught in Illinois, Indiana, New Hampshire, Arizona, and Iowa. In 1992 Carson's doctoral dissertation won the Council for Research in Music Education's Outstanding Dissertation Award. Carson has performed with the Cedar Rapids, Waterloo/Cedar Falls, and Dubuque Symphonies in Iowa, and the Lakes Region Orchestra in New Hampshire. He served as Business Manager of the Cedar Rapids Municipal Band from 1992 – 2004. In 2000 Carson joined the staff of the Iowa Ambassadors of Music, and in 2008 he was appointed associate music director and administrator.



Carson, who is listed in Marquis *Who's Who in American Education*, has extensive experience as a guest conductor, including performances with the United States Army Field Band, the Camp LeJeune Marine Band, the Air Force Heartland of America Band, and the CBDNA Regional All-Star Band. Carson's travels as a conductor, clinician, performer, and researcher have taken him to 34 states and 23 countries. His book, *On the Path to Excellence: The Northshore Concert Band – Paynter, Buehlman and Beyond* is available from Hal Leonard and at Amazon.com. Carson's edition of Percy Grainger's original band version of *Spoon River*, published by Southern Music, has been recorded by the United States Marine Band. Recent performances have been given by professional bands in the United States and Europe, and by university bands throughout the U.S. This fall, Carson will participate in rehearsals and performances of *Spoon River* in New Mexico, Texas, Ohio, Utah, and at the Midwest Clinic in Chicago.

## Did you know.....?

The Los Alamos Community Winds is always looking for new members? Did you play an instrument in high school? In college? If you did, you may have put it away 10, 20, 30 or more years ago, and thought that you would never be able to play again. Well, the LACW is your chance to put your talents to good use. The Los Alamos Community Winds is open to all-comers. We have members from middle school to senior citizens and the only requirement is that you know how to play an instrument. We are also always looking for volunteers to help with various projects and "behind the scenes" activities.

If you have Tuesday evenings free, then the LACW is for you. Why not check us out and join in the **fun and music?**

We rehearse from 7:00 – 9:00 p.m. at the Los Alamos High School band room from September – May and at White Rock Baptist Church from June - August. Come join the band!