

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.

Musica Antigua de Albuquerque  
Los Alamos National Bank  
Los Alamos Public Schools  
Eugene Schmidt, superintendent  
Los Alamos High School Band  
Mr. Zane Meek  
Crossroads Bible Church  
Mark Lincoln  
Shawna Harrison  
Kirk Christensen  
Kelly Myers  
Hill Diner  
China Moon  
Bob's Bar-B-Q  
Otowi Station  
Brownell's Hallmark  
Los Alamos Chamber of Commerce  
KRSN  
Los Alamos Arts Council

*Photocopying and Large Format Posters provided by*

**Aspen Copies**

*Poster Mounting provided by*

**Village Arts**

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

Upcoming Concerts!

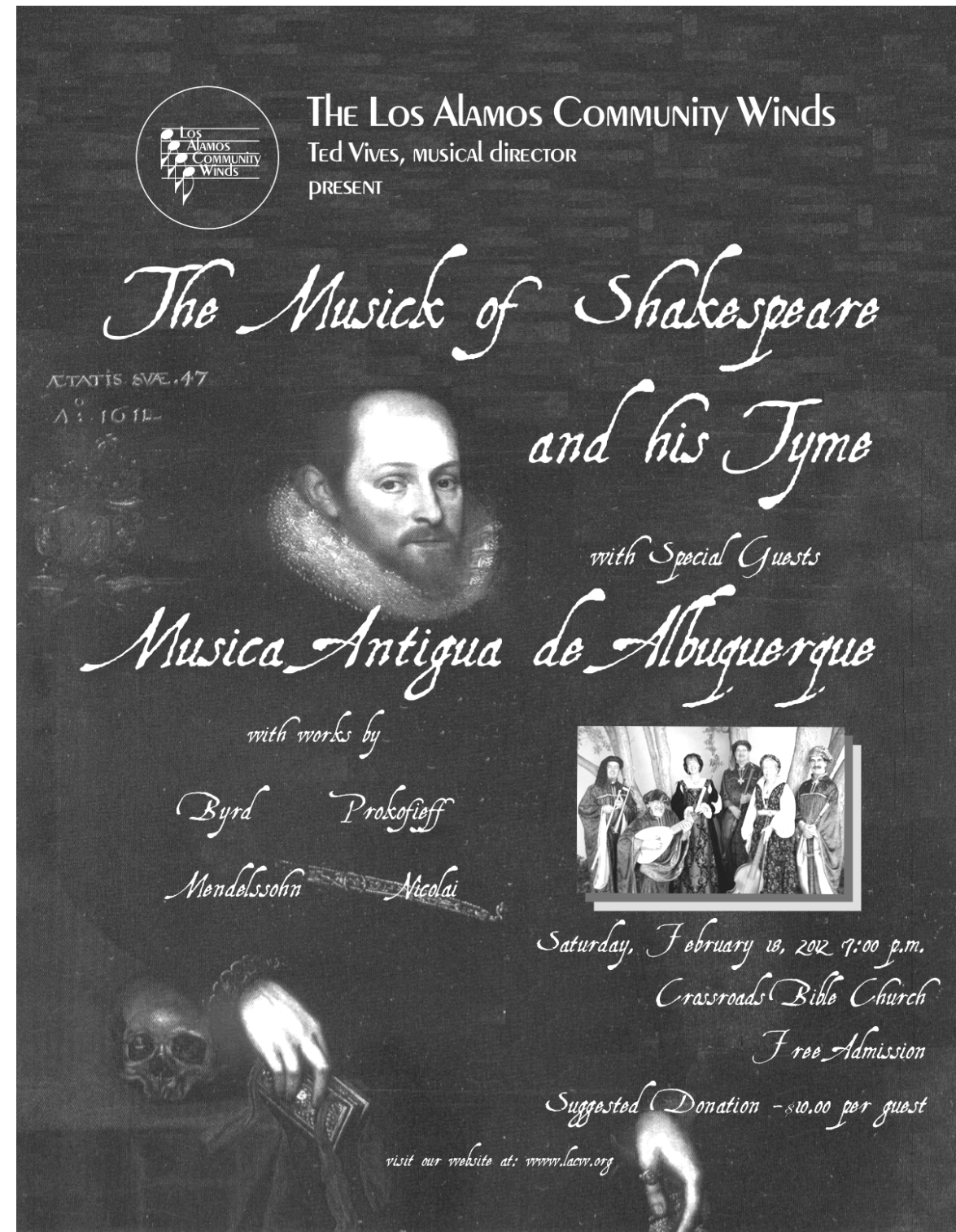
**Toys and Stories**


*a family concert with guest soloist, Jin Park, violin  
and special guest narrator, Melissa Mackey  
Saturday, March 17, 2012 3:00 p.m.  
Crossroads Bible Church*

**Cinco de Mayo**

*A Celebration of the Music and Dance of Mexico  
with guests Los Niños de Santa Fe  
Saturday, May 5, 2012 7:00 p.m.  
Crossroads Bible 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: <http://www.lacw.org>




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

*The Musick of Shakespeare  
and his Tyme*

ÆTATIS SVÆ. 47  
A: 1611

*with Special Guests*  
**Musica Antigua de Albuquerque**

*with works by*  
Byrd Prokofieff  
Mendelssohn Nicolai



*Saturday, February 18, 2012 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)*

Act 1  
Musica Antigua de Albuquerque  
Fynely Footing It  
Dance Music from Shakespeare's Time

The musicians request that you hold your applause until the end of each section of the program. Thank you.

Tripping It with Mr. Weelkes and Mr. Holborne

Come, come lets begin to revel't out.....Thomas Weelkes (1576 – 1623)  
[Four dances]..... Antony Holborne (fl. 1584 – 1602)  
    Galliard  
    The Honie Suckle  
    The Teares of the Muses  
    The Night Watch

Country Dances

A round of three country dances in one.....Thomas Ravenscroft (c.1582 – c.1635)  
[Six country dances].....John Playford (1623 – 1686/7)  
    Newcastle  
    Jenny Pluck Pears  
    Mundesse  
    Daphne  
    Rufty Tufty  
    Kettle Drum

Treading Measures

On the plains, fairy trains .....Thomas Weelkes (1576 – 1623)  
Strike it up, tabor! ..... Weelkes  
Pavan .....John Farmer (fl. 1591 – 1601)  
    and Galliard .....Thomas Simpson (1582 – 1628)  
Pearce did dance with Petronella ..... Giles Farnaby (c.1563 – 1640)

Footing It Toe & Froe

Cornish dance .....Anonymous  
Almain .....Anonymous  
The Canaries.....Anonymous  
About the may pole.....Thomas Morley (1557 – 1603?)

The Musicians

Hovey Dean Corbin, Jr.	David McGuire
Dennis Davies-Wilson	Art Sheinberg
Ruth Helgeson	Colleen Sheinberg

Piccolo

JoAnn Howell

Flute

Gregory Armstrong  
Ivanna Austell  
JoAnn Howell  
Carolynn Katz  
Loree Lynch  
Lauren McGavran†  
Debbie Wrobleski

Oboe

Julie Bremser  
Madeline Margevicius\*  
Jennifer Necker\*  
Anne-Marie Peetersweem

Bassoon

Jonathan Graham  
Kathy Lestone\*

Clarinet

Lori Dauelsberg  
Bryan Fearey  
Joyce Guzik†  
Janet Hill  
Robert Pelak  
Allie Thompson  
Claire White

Bass Clarinet

Phil Tubesing

Alto Saxophone

Daniel Ben-Naim\*  
John Berg  
Paul Lewis†  
Quinn Marksteiner

Tenor Saxophone

Craig Martin

Personnel

Trumpet

Aaron Bao\*  
Mike Burns  
Dave Korzekwa  
Bruce Letellier†  
Mandy Marksteiner  
Peter McLachlan  
Glen Wurden

Horn

James Beinke  
Elizabeth Hunke  
Dori Smith  
Russ Woods†

Trombone

Ryan Finn  
Robert Frazer  
Jevan Furmanski  
John Hendricks  
Phil Jones  
Bruce Warren†

Euphonium

Rex Hjelm

Tuba

Justin Crapps  
Sean Dunham\*  
Deniece Korzekwa†  
Steve Ross  
Austin Woods\*

Percussion

Kip Bishofberger†  
Lucy Frey  
Dee Morrison  
Carl Necker  
Len Stovall

String Bass

Cary Neeper

Harp/Keyboard

Juanita Madland

\* Student member  
† Principal

Benefactors

Symphony Level

Concerto Level

Los Alamos National  
Security Volunteer Match  
United Way  
Debbie Wrobleski  
Anonymous

Sonata Level

Los Alamos National Bank  
Julie Bremser

Etude Level

Maxine Joppa  
Carolynn Scherer  
Donald and Katherine Vives  
Glen Wurden  
Anonymous  
Anonymous  
Anonymous

# Now Beginning Our OPUS N☺. 33!



## Act 2 *The Los Alamos Community Winds* *The Music of Shakespeare and his Tyme*

“The Montagues and the Capulets” from “Romeo and Juliet”.....Serge Prokofieff (1891 – 1953)  
*arranged by William A. Schaefer*

Incidental Music from “A Mid-Summer Night’s Dream”.....Felix Mendelssohn-Bartholdy (1809 – 1847)

- I. Nocturne.....*arranged by Robert Stark*
- II. Wedding March.....*arranged by Wil Van der Beek*

William Byrd Suite.....Gordon Jacob (1895 – 1984)

- I. The Earle of Oxford’s March
- II. Pavana
- III. Jhon, Come Kiss Me Now
- IV. The Mayden’s Song
- V. Wolsey’s Wilde
- VI. The Bells

Overture to “The Merry Wives of Windsor”.....Otto Nicolai (1810 – 1849)  
*arranged by Richard L. Halle*



*William Kempe, famous actor and dancer, doing the Morris Dance, 1600*



## Program Notes

### Thomas Weelkes (1576 – 1623)

#### Come, come lets begin to revel't out

Weelkes held positions as organist of Winchester College and Chichester Cathedral. He was one of the greatest of the English madrigalists. This three-voice madrigal was published in 1608, during the time when he was working as organist at Chichester, and where he apparently was continually getting into trouble for his habitual drunkenness. One of the charges made against him to the bishop claimed that he was “a comon drunckard and notorious swearer and blasphemor.” Fortunately for us, his musical legacy transcends his somewhat disreputable behavior.

*Come, come lets begin to revel't out,  
and tread the billes and dales about, and dales about  
that billes and dales and woodes may sound,  
An Echo to this warbling round.*

*Lads merry bee with musicke sweete,  
and Fairies trip it with your feet, and with your feet.  
Pan's pipe is dull, a better straine,  
doth stretch it selfe to please your vaine.*

### Antony Holborne (fl. 1584 – 1602)

#### Galliard

#### The Honie Suckle

#### The Teares of the Muses

#### The Night Watch

Holborne was a lutenist and composer in Elizabeth's service. He was respected by Dowland, Morley and others of his colleagues, and his music was very popular during his lifetime. The four dances performed here are all dances from his *Pavans, Galliards, Almains and Other Short Aeirs both Grave, and Light, in Five Parts, for Viols, Violins, or Other Musically Winde Instruments*. The collection was published in London in 1599 and contained sixty-five compositions. The galliard was a vigorous dance in 6/4; the dancers did five quick hops in each measure and then got to rest on the sixth beat—a good aerobic exercise. The dance was Queen Elizabeth's favorite and she was reported to dance six or seven of them every morning as part of her daily constitutional. *The Teares of the Muses* is also a galliard, but has a definite melancholy element. *The Honie Suckle* and *The Night Watch* are both examples of the almaine, a moderate dance in duple time. The name is the English version of the French *allemande*, meaning “German.” According to dance manuals of the time, the *allemande* was danced by a line of couples. The steps consisted of three walking steps followed by a balance on one foot. There was a faster version—the *allemande courante*, which called for springing steps and hops.

### Thomas Ravenscroft (c.1582 – c.1635)

#### A round of three country dances in one

English country dance emerged in the sixteenth century, and Queen Elizabeth was known to have been entertained by it. It is social dancing, somewhat similar to the square dance. This song is from Ravenscroft's *Pammelia*, a collection of rounds, catches and canons published in 1609; it is a medley of existing English tunes.

*Sing after fellows as you hear me,  
A toy that seldom is seen-a,*

## 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 with the composer conducting 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 for 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.



# Aspen

## COPIES & OFFICE SUPPLIES

**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 Guests – Música Antigua de Albuquerque

**Hovey Dean Corbin, Jr.** is an Albuquerque native. He earned bachelor's degrees in 1995 in both vocal performance and instrumental music education (percussion emphasis) from the University of New Mexico. He is currently Director of Bands at Albuquerque Academy, entering his seventeenth year teaching band full-time at the 6-12 independent day school. He regularly performs with the Sol Calypso Steel Drum Band (founded by his wife Alexis), with Steven Chavez and the New Mexican Marimba Band, and with Opera Southwest. He is also a member of the LINKS! Percussion Ensemble, the Vespus Marimba Band, and is the electronic xylophonist for Skümbaag, America's only 20th-century heavy metal vaudeville troupe. His homeschooled family includes daughter Leedy and sons Hovey Jude and Asher.

**Dennis Davies-Wilson** a woodwind specialist, has been performing with Música Antigua since 1988. He holds a Master of Music from the University of New Mexico and a Master of Library Science (Music Specialization) from Indiana University. He is currently Library Director of the UNM-Los Alamos Branch library. Also a bassoonist, Dennis has performed in the Opera Southwest Orchestra and has been a guest bassoonist with the Santa Fe Symphony and the Sangre de Cristo Chorale.

**Ruth Helgeson** has long been interested in many music traditions. While majoring on French horn in college, she taught herself to play the recorder and performed early music for several years with Concentus Musicus of the Twin Cities, directed by Arthur Maud. After receiving a BFA in Visual Arts with a minor in Chinese, she lived on Taiwan where she studied the *gu zheng* (zither) and *er-hu* (fiddle). For ten years, she was a *psindhen* (a female vocal soloist) and instrumentalist with the Sumunar Central Javanese gamelan in Minnesota.

**David McGuire**, tenor, holds a bachelor's degree in theory and composition from the University of North Texas. His music has been performed in the Netherlands, Australia, Vancouver, and Corrales. He has sung in many ensembles, including New York's Manhattan Vocal Ensemble, Hartford's Cathedral Singers, and the Santa Fe Desert Chorale. With Música Antigua, he performs on period instruments, including recorder, shawm, portative organ, vihuela and percussion. David is an Associate Director with UNM's Information Technologies department.

**Art Sheinberg**, a founding member of Música Antigua, specializes in playing medieval and Renaissance string instruments. He has a master's degree in doublebass performance from UNM, and played both doublebass and cello as a member of the New Mexico Symphony Orchestra for fifteen years. He teaches orchestra in the Albuquerque Public Schools, has served as an adjudicator and clinician throughout the Southwest, and has composed and arranged numerous works for school orchestra. In 2003, he was one of seven teachers awarded the prestigious Golden Apple Award for excellence in public school teaching in New Mexico.

**Colleen Sheinberg**, soprano and instrumentalist, has been performing early music since 1971, and is a founding member of Música Antigua. A graduate of Southern Methodist University and UNM, she holds master's degrees in both anthropology and piano performance, and is active as a chamber musician, teacher and accompanist. She has performed with the Desert Chorale, Chamber Orchestra of Albuquerque and New Mexico Symphony Orchestra, and has given guest performances at the University of North Texas, Louisiana Tech University, University of Arkansas, and Fort Lewis College. She is currently on the faculty at UNM, where she directs the Early Music Ensemble and is a coach-accompanist of vocal students.

Three country dances in one to be,  
A pretty conceit as I ween-a.  
  
Robin Hood, Robin Hood, said Little John,  
come dance before the Queen-a,  
In a red petticoat and a green jacket,  
A white hose and a green-a.

The cramp is in my purse full sore,  
No money will bide therein-a;  
and if I had some salve therefore,  
O lightly then would I sing-a.  
Hey ho, the cramp-a.  
  
Now foot it as I do, Tom boy, Tom,  
Now foot it as I do, Swithen-a,\*  
and Hick thou must trick it all alone,  
Till Robin come leaping in between-a.  
\* quickly



The Singing Lesson;  
from Spiegel des menschlichen Lebens, Augsburg, about 1475-76.

John Playford (1623 – 1686/7)

Newcastle  
Jenny Pluck Pears  
Mundesse  
Daphne  
Ruffy Tufty  
Kettle Drum

These country dances are all found in Playford's *The English Dancing Master, or, plain and easie rules for the dancing of country dances, with the tune to each dance*, originally published in 1651. Playford's collection was extremely popular, and eighteen subsequent editions appeared until 1728. The dances performed here are all from the first edition. The tunes in Playford's publications appeared without accompaniment and the performers would have improvised the harmonies. The arrangements of *Newcastle*, *Jenny Pluck Pears*, *Mundesse*, *Daphne* and *Ruffy Tufty* were all made by Bernard Thomas. The setting of *Kettle Drum* is our own.

Thomas Weelkes (1576 – 1623)  
On the plains, fairy trains

This madrigal has more fairies dancing, here joined by nymphs, those beautiful nature goddesses from Greek and Roman mythology who inhabited rivers, mountains and trees.

On the plains, fairy trains were a-treading measures,  
Satyrs play'd, fairies stay'd, at the stops set leisures,  
Fa la la.  
Nymphes begin to come in quickly, thick and threefold:  
Now they dance, now they prance,  
Present there to behold.  
Fa la la.

Strike it up, tabor!

Strike it up, tabor and pipe us a favour!  
Thou shalt be well paid for thy labour.  
I mean to spend my shoesole to dance about the Maypole!  
I will be blithe and brisk!  
Leap and skip, hop and trip, turn about in the rout  
Until very weary joints can scarce frisk.  
Lusty Dick Hopkin, lay on with thy napkin,  
The stitching cost me but a dodkin.\*  
The morris\*\* were half undone, were't not for Martin of Compton!  
O well said, jigging Al'ce.  
Pretty Jill, stand you still!  
Dapper Jack means to smack;  
How now? Fie, fie, fie, you dance false!

\* a small coin

\*\* The Morris dance, which evolved from the Italian *moresca*, was an exotic dance that represented a stylized battle between Christians and Moors. Besides the use of swords and shields, some features included bells attached to the costumes, blackening of the dancers' faces and the presence of a fool sometimes disguised as a woman. In the seventeenth century, *morescas* and morris dances were frequently performed by professional dancers as part of the courtly dramatic entertainments known as masques.

John Farmer (fl. 1591 – 1601)

Pavan

Thomas Simpson (1582 – 1628)

Galliard

The idea of pairing a slow dance with a fast afterdance goes back to medieval times; in Renaissance times, the most important dance pair consisted of a *pavane* and *galliarde*, both of which originated in Italy as the *pavana* and *gagliarda*. The two dances performed here are found in Simpson's *Opusculum Nuewer Pavanen, Galliarden, Couranten und Volten*, published in Frankfurt in 1601, and containing works by various English composers. Simpson wrote many of the *galliards* to pair up with other composers' *pavanes*. This *pavan* (the English term for the dance) is one of two written by John Farmer, although these may have been "improved" by Simpson for inclusion in his collection. Simpson was an English composer, music editor, and viol player who spent most of his career on the Continent, first at Heidelberg, then at Bückeburg, and later at the court of King Christian IV of Denmark. Farmer was an English madrigal composer who worked both in London and at Christ Church Cathedral in Dublin.

Giles Farnaby (c.1563 – 1640)

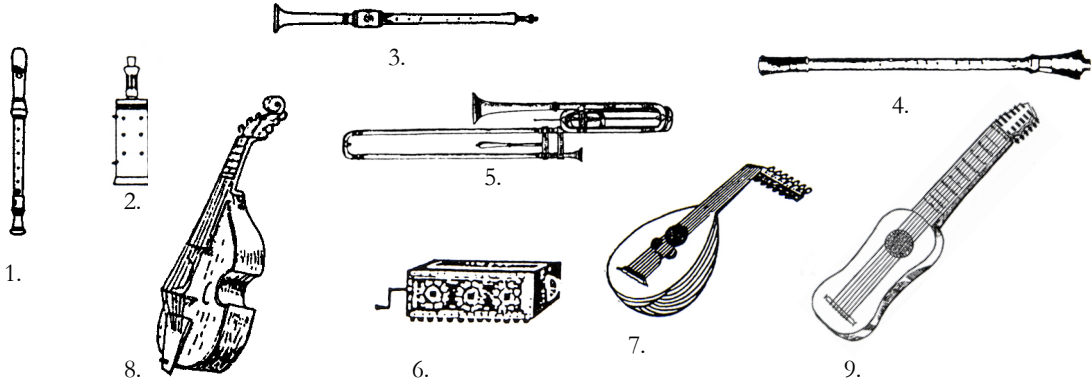
Pearce did dance with Petronella

Farnaby was a virginalist as well as composer, and over fifty of his keyboard pieces appear in the *Fitzwilliam Virginal Book*. He also composed canzonets, or lighter vocal pieces, and this example is from his *Canzonets to Fowre Voyces with a Song of Eight Parts*, published in 1598.

Pearce did dance with Petronella  
"La Chemise" and "La Douncella,"  
Pretty almains that were new;  
Such be danc'd, and nothing true.  
But when Petronella danc'd without him,  
All the maids began to flout him.

The Instruments of Shakespeare's Time

- 1. **Recorder.** This wooden endblown flute came in various sizes that were often played together in sets called consorts.
- 2. **Rankett.** The rankett, or racket, had a double reed and a small cylindrical body containing a convoluted maze of tubing. It had a surprisingly low pitch and a timbre like the modern bassoon.
- 3. **Shawm.** An exposed double-reed instrument, the shawm was the predecessor of the modern oboe.
- 4. **Cornemuse.** This straight capped-reed instrument is similar to the crumhorn, but often somewhat sweeter in tone.
- 5. **Sackbut.** The ancestor of the modern trombone. The sackbut's name probably came from the French *saquer* (to pull) and *bouter* (to push), indicating its playing technique.
- 6. **Hurdy gurdy.** Also called an organistrum, the hurdy gurdy had two drone strings that sounded by means of a crank and rosined wheel; a third string produced the melody when stopped by keys.
- 7. **Lute.** A fretted, plucked-string instrument with a pear-shaped body, a flat soundboard with an ornate rosette, a pegbox at nearly a right angle to the neck and gut strings usually in pairs, or courses.
- 8. **Viola da gamba.** The viol had six strings, a fretted fingerboard, and came in several sizes, usually treble, tenor and bass.
- 9. **Vihuela de mano.** The vihuela's six double courses of gut strings produced a lute-like sound. During the Renaissance its prestige in Spain was equal to that of the lute elsewhere.





**Otto Nicolai (1810 – 1849)**  
**Overture to “The Merry Wives of Windsor” (1846)**

Otto Nicolai was raised by his father. He began showing talent early on, but became resentful of his father’s attempts to benefit from making him a child prodigy. At 16 he lit out on his own as a traveling pianist and, after many difficulties, made his way to Berlin. After several years of study he began teaching music, but he struggled in poverty. His compositions gradually became accepted and performed. In 1833 he became organist at the Prussian Embassy in Rome. He returned to Vienna in 1841 as a conductor at the Hofoper. In 1848 he became Kapellmeister at the Berlin Opera

Otto Nicolai has come to be viewed by many as a one-work composer. *The Merry Wives of Windsor* is regarded as his greatest work, yet others are worth hearing and he would have produced more if his life had not ended prematurely. Nicolai was artistically bound by a certain perfectionism and caution that hampered his productivity. He is remembered for his high performance standards and for having founded the Vienna Philharmonic Orchestra. The *Merry Wives of Windsor* was a grrat success at its premiered, and it has held the stage ever since as one of the German operas famous comic gems. The overture reflects the experience of years of apprenticeship in Rome and Vienna in an attractive blend of German guild-craft with Italian tunefulness. This theater music is not “great” in the sense of classical achievement. But this delightful overture is what would be called in Nicolai’s native land “Kapellmeister Musik” at its very best: it is the music of a conductor-composer who knew his orchestra intimately and used each instrument with discriminating effect.

The overture unfolds with a tranquil, diatonic theme rising out of the F major triad. This lyric mood is followed by a humorous one which, in turn, leads to the burlesque. The orchestral climax tells of the opera’s familiar buffo scene in the Windsor forest.

*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!



The English court masques of the Jacobean era were lavish entertainments that included poetry and music, costumes, elaborate stage sets, and their most important element, masked dances. Their plots were usually based on allegorical or mythological subjects, and they were presented at Twelfth-night and Shrovetide, as well as for special occasions such as marriage, births, and important political events. The early Stuart courts employed many musicians, poets and artists who collaborated in the production of these extraordinary spectacles. Some of the principal writers of masque music were Alfonso Ferrabosco II, John Coprario, Robert Johnson, Thomas Campion and Nicholas Lanier.

**Anonymous – Cornish dance**

This dance may have been part of The Masque of Flowers, which was written by Thomas Campion and performed by the gentlemen of Gray’s Inn on Twelfth Night in 1613.

**Anonymous – Almain**

An important part of the masque was the inclusion of a number of dances referred to as the “revels.” These were dances in which the nobility participated following the presentation by the professional dancers and actors. This almain is found as part of the revels in Thomas Campion’s The Lords’ Masque, which was performed at the wedding of Princess Elisabeth in 1613.

**Anonymous – The Canaries**

The canaries was a lively dance popular during the Baroque period. It came to Spain from the Canary Islands probably in the mid-sixteenth century, and calls for couples to alternately perform for each other the repeated sections of compound meter. The dotted note rhythm is typical. This example was also part of the revels for The Lords’ Masque.

**Thomas Morley (1557 – 1603?)**  
**About the may pole**

This work is a ballett, a form best known for its use of nonsense syllables such as the familiar fa-la-la refrain that appears in many examples. The subject matter of the text is the celebration of May Day. Thyrsis and Cloris are names that appear in pastoral poetry of the period.

*About the maypole new, with glee and merriment,  
While as the bagpipe tooted it,  
Thyrsis and Cloris fine together footed it.  
Fa la la!  
And to the wanton instrument  
Still they went toe and froe both  
and finely flaunted it,  
And then both met againe, and thus they  
chaunted it.  
Fa la la!*



*La Galliarde. From the “Orchésographie” of Thoinot Arbeau, 1588*

**Serge Prokofieff (1891 – 1953)**  
**“The Montagues and the Capulets” form “Romeo and Juliet” (1936)**

Sergei Sergeievich Prokofiev was born in Sontsovka, in the Ekaterinoslav district of Ukraine, on April 23, 1891, and died in Moscow on March 5, 1953.

*Romeo and Juliet* is probably Prokofiev’s most loved score today, but its early history was not easy. He wrote the music in a critical period of his life. After nine years of voluntary exile from Russia, mainly in the United States and Paris, he was approaching the end of a decade of shuttling back and forth between the two worlds. It was a difficult and sometimes bewildering re-transition. Russian audiences did not accept such works as *The Buffoon* and the *Scythian Suite*, which had been successful in Paris, but they loved the *Violin Concerto No. 1*, which Paris had rejected as too “Mendelssohnian.” Through all this, Prokofiev was coming closer to the step he finally committed to in 1936, renting an apartment in Moscow for himself, his wife, and their two children. Later, as he was subjected to government harassment, he must sometimes have questioned the wisdom of his judgment.

Toward the end of 1934, there was talk that the Kirov Theater in Leningrad (now St. Petersburg) might stage a ballet by Prokofiev. In his 1946 biographical sketch, Prokofiev wrote with characteristic detachment:

*“I was interested in a lyrical subject. Shakespeare's Romeo and Juliet was suggested, but the Kirov backed out and I signed a contract with the Moscow Bolshoi Theater instead. In the spring of 1935, Radlov [Sergei Radlov, a theater director renowned for his Shakespeare productions] and I worked out a scenario, consulting with the choreographer [Leonid Lavrovsky] on questions of ballet technique. The music was written during the summer, but the Bolshoi declared it impossible to dance to, and the contract was broken.*

*“ . . . The ballet itself was rather unlucky. In 1937 the Leningrad Ballet School signed an agreement undertaking to produce it on the occasion of its 200th anniversary, and in 1938 the Brno [Czechoslovakia] Opera agreed to stage it, too. The Ballet School violated its agreement, and so the premiere took place in Brno in December 1938.”*

*The Montagues and the Capulets* sets the scene on a street in Verona, where the feuding families are engaged in a brawl. Romeo, a Montague, has the ill fortune to fall in love with Juliet, a Capulet. The old family hatreds will destroy the young lovers.

**Felix Mendelssohn-Bartholdy (1809 – 1847)**  
**Incidental Music for A Midsummer Night’s Dream, Op. 61 (1842)**

Jakob Ludwig Felix Mendelssohn was born in Hamburg, Germany, on February 3, 1809, and died in Leipzig on November 4, 1847. Following the Mendelssohn family’s conversion from Judaism to Lutheranism—the children in 1816, the father in 1822—the members of the family appended the second name of Bartholdy to their surname; accordingly, the composer is often referred to as Felix Mendelssohn Bartholdy.

Shakespeare’s comedy was first printed in 1600, but it was probably written several years earlier. Samuel Pepys found it to be “the most insipid ridiculous play that I ever saw in my life,” however, in Pepys’s own day it enjoyed an important musical adaptation as Purcell’s *The Fairy Queen* (1692), and it would go on to achieve a place in the hearts of theatre-goers, mostly through adaptations, both in England and abroad. It seems that the Mendelssohn children learned their Shakespeare through the translation of Ludwig Tieck and August Wilhelm von Schlegel (a nephew of Johann Elias), who viewed Shakespeare as a fellow Romantic. They also read the bard selectively in the original English.

At the beginning of July 1826, Felix jotted a note to his sister Fanny:

*“I have grown accustomed to composing in our garden; there I’ve completed two piano pieces in A major and E minor. Today or tomorrow I am going to dream there A Midsummer Night’s Dream.*

In 1843, King Friedrich Wilhelm (the attempt on whose life would shortly inspire the composer’s motet *Denn Er hat seinen Engeln befohlen*) asked Mendelssohn to revisit Shakespeare’s play with an eye towards setting the playwright’s songs (including *Ye Spotted Snakes* and the fairies’ charmed finale, *Through This House Give Glimmering Light*) and providing other bits of incidental music that might enliven a stage production.

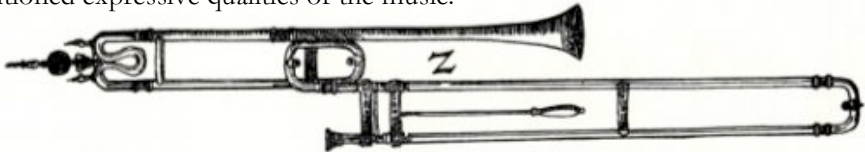
Some of Mendelssohn’s contributions were strictly instrumental, some included voices; some were self-standing, some were meant to be interwoven with the play’s ongoing dialogue; some were extended, classically structured movements, some were little more than flourishes. Many of these pieces have become justifiably famous. This evening, the Los Alamos Community Winds performs the elegiac *Nocturne*, featuring hornist Russ Woods on its gorgeous horn solo, (originally written as an entr’acte following Act III of the play) and the *Wedding March* (written to serve as the Act V nuptial music for Theseus and Hippolyta.)

**William Byrd (1543 – 1623)**  
**Gordon Jacob (1895 – 1984)**  
**William Byrd Suite (1924)**

William Byrd was the leading English composer of his generation, and together with continental composers Giovanni Palestrina and Orlando de Lassus, one of the great masters of the late Renaissance. Raised in the Royal Chapel, Byrd most likely studied with composer and chapel organist Thomas Tallis. Although raised in Protestant surroundings, Byrd remained a devout Roman Catholic and yet maintained favor with the throne throughout his life.

Keyboard music formed one of Byrd's main compositional endeavors, and the fruit of these labors provided the impulse for an entire school of Elizabethan keyboard composition. Most of these works were intended for performance at the virginal, a relative of the harpsichord in many timbral and mechanical aspects. Although Byrd's keyboard works first appear in the 1570s, they only circulate in manuscript until the publication of *My Ladye Nevells Booke* (1591) and *Parthenia* (1611). However, the *Fitzwilliam Virginal Book* languished in obscurity until 1899 before receiving publication. This collection comprises the largest set of Byrd's keyboard works - around seventy - and is also regarded as England's foremost collection of keyboard works. All of the movements Gordon Jacob set in William Byrd Suite have the Fitzwilliam Virginal Book as their source.

Jacob considered *William Byrd Suite* "freely transcribed," as virginal players had no means of creating dynamic shading or timbral contrast on their instrument. Composers created dynamic intensity by adding voices above and/or below the melody. Similarly, composers created musical intensity by adding lines of increasing complexity, ornamenting the melody. Jacob remained mostly faithful to Byrd's original melody, harmony, form and figuration, but added his own orchestrational color and dynamic shading to intensify the aforementioned expressive qualities of the music.





## The Los Alamos Community Winds “Music-Filled Life” Scholarship

Dear Los Alamos Community Winds Patron,

One of the most exciting things about being a member of the Los Alamos Community Winds is seeing our high school students step into the spotlight and play solos in our concerts.

The reason that it’s so exciting to see our youngest players take center stage is that we’ve seen them grow into accomplished musicians and confident adults.

It is no coincidence that almost all of the Los Alamos High School band members who have been selected as All-State Musicians and who received superior ratings in Solo and Ensemble since 2000 have participated in LACW.

LACW student members stand out as section leaders and soloists in the high school bands.

The skills they learn in band carry over to other areas of their life. We’re so proud when they graduate and go on to college. Our only hope is that they continue to make music a part of their lives...

**... That’s why we’re so excited to announce our first annual “Music Filled Life” scholarship!**

A scholarship of at least \$1,000 will be awarded to a senior Los Alamos High School (or home-schooled) music student who has been accepted into college. While the recipient won’t be required to major in music, specific plans to further their music education and make music a part of their life are required.

Please join us in making a big difference in the life of a college student by contributing to the “Music Filled Life” scholarship fund.

We all feel that playing music is a tremendously valuable gift because of the joy that it brings. Please consider giving a gift of \$200 or more. If that amount is not possible at this time, a donation of \$50, \$25, or even \$10 will help us reach our goal of supporting our music students.

Full guidelines and information may be found on our website at

**<http://www.lacw.org/Music-Filled Life Scholarship.pdf>**

You can also donate directly via PayPal:

**[http://www.lacw.org/scholarship\\_html.html](http://www.lacw.org/scholarship_html.html)**

For an official application, please contact Los Alamos High School

Questions? Contact us at: [info@lacw.org](mailto:info@lacw.org)

Please Donate Today!

Sincerely,

Mandy Marksteiner,  
President of the Los Alamos Community Winds

P.S. We all have jobs and very busy lives, but we play in the Community Winds because we love making music. Our biggest hope is that the high school students will also be able to enjoy music all through college and their adult lives. Please donate today!

LACW is a non-profit 501(c)(3) organization and your contributions are tax-deductible to the extent of the law. The award will be paid directly to the scholarship winner’s college.

## The Los Alamos Community Winds “Music-Filled Life” Scholarship

Dear Los Alamos Community Winds Patron,

One of the most exciting things about being a member of the Los Alamos Community Winds is seeing our high school students step into the spotlight and play solos in our concerts.

The reason that it’s so exciting to see our youngest players take center stage is that we’ve seen them grow into accomplished musicians and confident adults.

It is no coincidence that almost all of the Los Alamos High School band members who have been selected as All-State Musicians and who received superior ratings in Solo and Ensemble since 2000 have participated in LACW.

LACW student members stand out as section leaders and soloists in the high school bands.

The skills they learn in band carry over to other areas of their life. We’re so proud when they graduate and go on to college. Our only hope is that they continue to make music a part of their lives...

**... That’s why we’re so excited to announce our first annual “Music Filled Life” scholarship!**

A scholarship of at least \$1,000 will be awarded to a senior Los Alamos High School (or home-schooled) music student who has been accepted into college. While the recipient won’t be required to major in music, specific plans to further their music education and make music a part of their life are required.

Please join us in making a big difference in the life of a college student by contributing to the “Music Filled Life” scholarship fund.

We all feel that playing music is a tremendously valuable gift because of the joy that it brings. Please consider giving a gift of \$200 or more. If that amount is not possible at this time, a donation of \$50, \$25, or even \$10 will help us reach our goal of supporting our music students.

Full guidelines and information may be found on our website at

**<http://www.lacw.org/Music-Filled Life Scholarship.pdf>**

You can also donate directly via PayPal:

**[http://www.lacw.org/scholarship\\_html.html](http://www.lacw.org/scholarship_html.html)**

For an official application, please contact Los Alamos High School

Questions? Contact us at: [info@lacw.org](mailto:info@lacw.org)

Please Donate Today!

Sincerely,

Mandy Marksteiner,  
President of the Los Alamos Community Winds

P.S. We all have jobs and very busy lives, but we play in the Community Winds because we love making music. Our biggest hope is that the high school students will also be able to enjoy music all through college and their adult lives. Please donate today!

LACW is a non-profit 501(c)(3) organization and your contributions are tax-deductible to the extent of the law. The award will be paid directly to the scholarship winner’s college.