

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  
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!

**Independence Day Concert**  
Wednesday, July 4, 2012 5:30 pm  
Overlook Park  
Time TBA

**2012 – 2013 Season Opener**  
Saturday, October 20, 2012 7:00 pm  
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: <http://www.lacw.org>



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

**Cinco de Mayo**  
Celebrating a Century  
of the Music and Dance of Mexico  
and New Mexico

Featuring

La Fiesta Mexicana.....H. Owen Reed  
Danzon No. 2 ..... Arturo Marquez  
Huapango..... José Moncayo  
Zacatecas March..... Genaro Codina  
La Bamba de Vera Cruz..... Terig Tucci  
Over the Waves (Sobre las Olas)..... Juventino Rosas

with Special Guests  
**Los Niños de Santa Fe**

Saturday, May 5, 2012 7:00 pm  
Crossroads Bible Church  
Free Admission  
Suggested donation - \$10.00 per guest

visit our website at [www.lacw.org](http://www.lacw.org)

# Program

Zacatecas March.....Genaro Codina  
*arranged by Andrew Glover*

La Fiesta Mexicana.....H. Owen Reed

- I. Prelude and Aztec Dance
- II. Mass
- III. Carnival

# Intermission

Over the Waves (Sobre las Olas).....Juventino Rosas  
*arranged by Paul De Ville*  
*with new parts by H. R. Kent*

La Bamba de Vera Cruz.....Terig Tucci  
*transcribed by Donald Hunsberger*

Danzon No. 2.....Arturo Marquez  
*transcribed by Juan Villodré*

Huapango.....José Moncayo  
*transcribed by Leroy Osmon*

## Los Niños de Santa Fe

Antonina Valdez Romp, director

### Personnel

Antonina Valdez Romp  
Kenneth Romp  
Ariana Romp  
Javier Malcolm  
Mariah Garcia

Jordynn Lovato  
Carmelita Roybal  
Rafael Escamilla  
Anton Martinez  
Carl Krenek

# Personnel

### Piccolo

JoAnn Howell

### Flute

Gregory Armstrong  
Ivanna Austell  
Kay Dunn  
JoAnn Howell  
Carolynn Katz  
Cathy Lovekin  
Emily McClenahan\*  
Lauren McGavran†

### Oboe

Julie Bremser  
Jennifer Necker\*

### Bassoon

Dennis Davies-Wilson  
Kathy Lestone\*

### Clarinet

Charlotte Berg\*  
Lori Dauelsberg  
Rob Dunham  
Bryan Fearey

### Clarinet (cont'd)

Joyce Guzik†  
Robert Pelak  
Allie Thompson  
Claire White

### Bass Clarinet

Paul Wexler

### Alto Saxophone

John Berg  
Paul Lewis†  
Rachel Wallstrom\*

### Tenor Saxophone

Jonah Katz\*  
Quinn Marksteiner

### Baritone Saxophone

Phil Tubesing

### Trumpet

Aaron Bao\*  
Micah Church\*  
Dave Korzekwa

### Trumpet (cont'd)

Bruce Letellier†  
Mandy Marksteiner  
Peter McLachlan  
Mike Wagner

### Horn

James Beinke  
Elizabeth Hunke  
Dori Smith

### Trombone

Robert Frazer  
Phil Jones  
Zane Meek  
Bruce Warren†

### Euphonium

Rex Hjelm

### Tuba

Justin Crapps  
Steve Ross

### Percussion

Kip Bishofberger†  
Kim Letellier  
Dee Morrison  
Carl Necker  
Len Stovall


### String Bass

Deniece Korzekwa

### Piano/Keyboard

Donna Smith

\* Student member  
† Principal





# 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.**

# Now Beginning Our OPUS N<sup>o</sup>. 33!



# CB FOX

## Program Notes

**H. Owen Reed (b. June 17, 1910)**  
**La Fiesta Mexicana (1949)**

Herbert Owen Reed was raised in rural Odessa, Missouri, where his first exposure to music was his father's playing of the old-time fiddle (accompanied by his mother at the piano). He was also attracted to the popular piano music of the 1920s (such as the novelty piano tunes of Zez Confrey), as well as his family's player piano, which played them. He studied piano with Odessa's only piano teacher, Mrs. Felts, who attempted to interest him in the music of Bach and Beethoven.

Following high school, Reed studied music at the University of Missouri beginning in 1929, transferring in 1933 to Louisiana State University where he received his Bachelor of Music (1934) and Master of Music (1936) degrees, both in music composition (studying with Helen Gunderson), as well as a Bachelor of Arts (1937) degree in French. While a freshman at the University of Missouri, he became interested in jazz big band performance, later arranging for the university's big band. He also became a member of Phi Mu Alpha Sinfonia while at Missouri.

In 1937 he enrolled at the Eastman School of Music (studying composition with Howard Hanson and Bernard Rogers, conducting with Paul White, musicology with Howard Gleason, and music theory with Allen I. McHose), receiving a Ph.D. in composition in 1939. In 1942, at the Berkshire Music Center (Tanglewood), Massachusetts, he studied composition with Bohuslav Martinů, and contemporary music with Aaron Copland, Leonard Bernstein, and Stanley Chappel. In the summer of 1947, he studied composition with Roy Harris at Colorado Springs, Colorado, and also attended lessons with Arnold Schoenberg.

In 1948, Reed received a Guggenheim Fellowship to compose a symphony for band in Mexico. He has said: "After hearing much infectious music in Mexico City, Cuernavaca and Chapala, and reading Stuart Chase's *Mexico*, I decided to write a Mexican folk song symphony depicting a typical fiesta." He transcribed the opening El Toro march upon hearing it in Cuernavaca and bought the Aztec Dance from an ethnomusicologist who had collected Aztec folk music in the mountains. He used the chant from the *Liber Usualis* in the second movement, and incorporated a commonly played mariachi tune, *El Son de la Negra*, in the third. *La Fiesta Mexicana* has become his best known and most widely performed work, including performances with dancers, costumes and staging.

**I. Prelude and Aztec Dance** -- The tumbling of the church bells at midnight officially announces the opening of the Fiesta, which has previously been unofficially announced by the setting off of fireworks, the drinking of tequila and pulque, and the migration of thousands of Mexicans and Indians to the center of activity -- the high court surrounding the cathedral. After a brave effort at gaiety, the celebrators settle down to a restless night, until the early quiet of the

Mexican morning is once more shattered by the church bells and fireworks. At mid-morning a band is heard in the distance. However, attention is soon focused upon the Aztec dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax.

**II. Mass** -- The tolling of the bells is now a reminder that the Fiesta is, after all, a religious celebration. The rich and poor slowly gather within the great stone walls of the old cathedral [for reverent] homage to their Virgin.

**III. Carnival** -- Mexico is at its best on the days of the Fiesta -- days on which passion governs the love, hatred and joys of the Mestizo and the Indio. There [are] entertainment and excitement for both young and old -- the itinerant circus, the market, the bullfight, the town band, and always the cantinas with the ever present band of mariachi.

**Arturo Márquez (b. December 20, 1950)  
Danzon No. 2 (1994)**

Born in 1950 in Alamos in the state of Sonora, Mexico, Arturo Márquez began his musical schooling in La Puente, California. He studied piano and music theory at the Conservatory of Music of Mexico, and composition at the Taller de Composición of the Institute of Fine Arts of Mexico. He has studied with Mexican composers Joaquín Gutiérrez Heras, Hector Quintanar, and Federico Ibarra, as well as French composer Jacques Castérède, and Americans Morton Subotnick and James Newton. Márquez has received commissions from the Universidad Metropolitana de Mexico, Festival de la Ciudad de Mexico, and the Rockefeller Foundation, and was awarded a Fulbright Foundation grant. In 1994 he received the composition scholarship of Mexico's Consejo Nacional para la Cultura y las Artes. His works include *Octeto Malandro* (Misbehaving Octet--1996), *Zarabando* for clarinet and piano (1995), and a flute concerto, commissioned by the Rockefeller Foundation and the Consejo Nacional para las Artes, that was premiered by James Newton.

Márquez received his first inspiration for *Danzón No. 2* while traveling to Malinalco in 1993 with painter Andrés Fonseca and dancer Irene Martínez, who both loved to dance. The pair later brought Márquez to dance halls in Veracruz and the popular Salón Colonia in Mexico City. Like Aaron Copland, who traveled to the dance halls of Mexico City and produced *El Salón Mexico* (1932), Márquez found himself entranced and inspired by the music. But unlike Copland, who was a visitor from the outside finding his way into the music, Márquez was a native who discovered the music from the inside out, connecting with the musical traditions of his parents and grandparents. Of this experience, Márquez writes:

*"I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old*

The Los Alamos Community Winds is 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**

Symphony.....\$3000 +  
Concerto.....\$1000 – \$2999  
Sonata.....\$500 – \$999  
Etude.....\$100 – \$499

If you or your business is interested in helping out and becoming a benefactor of the Los Alamos Community Winds, please contact us at admin@lacw.org. Or you can mail your donation payable to the Los Alamos Community Winds to the address below.

Los Alamos Community Winds  
P.O. Box 33  
Los Alamos, NM 87544

The Los Alamos Community Winds is a 501(c)(3) organization. All donations are tax-deductible to the extent of the law.

**Benefactors**

**Symphony Level**

**Concerto Level**

Los Alamos National  
Security Volunteer Match  
United Way  
Debbie Wroblewski  
Anonymous

**Sonata Level**

Los Alamos National Bank  
Carolynn Scherer  
and Joel Katz  
Anonymous  
Anonymous

**Etude Level**

John Berg  
and Alison Dorries  
Bryan and Maureen Fearey  
Maxine Joppa  
Deniece and David Korzekwa  
Donald and Katherine Vives  
Glen Wurden  
Anonymous  
Anonymous  
Anonymous

## 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 the Santa Fe Community Orchestra and teaches low brass instruments privately.

## 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!

*Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City. The Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music."*

*Danzón No. 2* was commissioned by the Universidad Nacional Autónoma de Mexico in 1994, and Márquez dedicated the piece to his daughter, Lily. The piece opens with a clarinet solo over rhythmic claves, piano, and pizzicato strings. The clarinet is soon answered by oboe, while brass pulse underneath, and the entire ensemble is pulled into the dance. The work becomes increasingly frenetic, and sections featuring solo or groups of instruments with the ever-present claves are contrasted with all-out dance mania. A lyric central section, introduced by piano, features beautifully lush strings and a duet for clarinet and flute. Then brass assert the main dance theme again and the work builds to a dramatic, foot-stomping close.

## José Pablo Moncayo (1912 – 1958) Huapango (1941)

José Pablo Moncayo was born in Guadalajara, Mexico. He entered the Mexico City Conservatory where he studied piano, as well as composition with Carlos Chavez. He also studied with and became friends with Aaron Copland. One of Moncayo's first professional jobs was as a percussionist with the Orquesta Sinfonica Mexicana, of which he became the conductor from 1949-1954. He also played in jazz orchestras. As a member of a set of composers nicknamed the “Group of Four,” Moncayo, along with Galindo, Contreras and Ayala, wrote music that reflected the melodies, rhythms, and harmonies of Mexican folk music. Moncayo's *Huapango*, originally written for orchestra, incorporates the music of three Mexican folk dances: El Siquisiri, El Balaju, and El Gavilan. It has become so popular that it is sometimes called Mexico's second national anthem.

## Genaro Codina (1852 – 1901) Zacatecas Mexican March (1891)

Genaro Codina played several instruments as a child and preferred the folk harp. As an adult, he was known for his musical ability, as well as for his talent as a manufacturer of balloons and fireworks, which were in great demand at folk festivals. He was imprisoned in Mexico several times for unknown reasons under the dictatorship of Porfirio Diaz, during which time he played his harp and learned many folk songs. *Zacatecas* won a march composition contest in 1891 and has become “Mexico's second national anthem.”

**Juventino Rosas (1868 – 1894)**  
**Sobre las Olas (Over the Waves) (1888)**

José Juventino Policarpo Rosas Cadenas was born in Santa Cruz, Guanajuato, later renamed into Santa Cruz de Galeana, Guanajuato, and still later into Santa Cruz de Juventino Rosas.[1] Rosas began his musical career as a street musician and playing with dance music bands in Mexico City. In 1884/85 and 1888 he matriculated into the conservatory, both times leaving it without taking any examination.

Most of Rosas's compositions—among them *Sobre las Olas (Over the Waves)*—were issued by Wagner y Levien and Nagel Sucesores in Mexico City.

In the late 1880s, Rosas is reported to be a member of a military band, and in 1891 he worked in Michoacán. In 1892-93 he was around Monterrey, before joining an orchestra in 1893 for a tour through the USA. During this tour the group played also at the World Columbian Exposition World's Fair in Chicago, Illinois.

In 1894 he went for a several-month tour to Cuba with an Italian-Mexican ensemble, where he came down with major health problems and had to stay behind in Surgidero de Batabanó. As a result of spinal myelitis he died there at the age of 26.[2] Fifteen years later, in 1909, his remains were brought back to Mexico.

Rosas was one of the best known Mexican composers of salon music, and the composer with the highest number of editions abroad and of sound recordings, the first of them released in 1898. Rosas's best known work is *Sobre las Olas* or *Over the Waves*. It was first published in Mexico in 1888. It remains popular as a classic waltz, and has also found its way into New Orleans Jazz and Tejano music. In the United States "Sobre las Olas" has a cultural association with funfairs, and trapeze artists, as it was one of the tunes available for Wurlitzer's popular line of fairground organs. The music was used for the tune "The Loveliest Night of the Year", which was sung by Ann Blyth in MGM's film *The Great Caruso*. It remains popular with country and old-time fiddlers in the United States.

**Terig Tucci (1897 – 1973)**  
**La Bamba de Vera Cruz**

Terig Tucci was an Argentine composer, violinist, pianist, and mandolinist. He was born in Buenos Aires in 1897. His first composition, *Cariños de Madre*, was performed for a zarzuela at the Avenida Theatre in 1917. Following a career as a violinist in local cinema orchestras, he left in 1923 for New York, and from 1930 to 1941, performed for NBC Radio. Prominent recording label RCA Victor named Tucci executive producer of their lucrative Latin American music unit in 1932, and in 1934, he performed with fellow countryman Carlos Gardel during the renowned tango vocalist's Paramount Pictures contract. Remaining at the helm of RCA Victor's Latin unit, Tucci served as lead music arranger for CBS' Pan-American Symphony Orchestra from 1940 to 1949 where he collaborated with

the accordionist John Serry Sr. and the conductor Alfredo Antonini on the radio program *Viva America*. He also performed for General Electric from 1941 to 1947, and for the *Voice of America*, from 1951 to 1959. Tucci led his tango orchestra in numerous RCA recordings, notably *My Buenos Aires*, in 1958. He retired from RCA Victor in 1964, and in 1969, wrote a reflection on Gardel's last days, *Gardel en Nueva York*. Tucci lived out his final years in his Forest Hills, Queens, home. He died during a visit to Buenos Aires in 1973, and was buried in New York.

*La Bamba de Vera Cruz* is Tucci's best-known pasodoble. *La Bamba* is a regional dance of the state of Veracruz, which is located near the Gulf of Mexico. A boy and girl in brightly colored dress, most likely reds and whites, perform the flirtatious dance.

## About our Guests

**Antonina Valdez Romp**, Director and President of Los Niños de Santa Fe Y Compania, is native of Santa Fe and has a bachelor's degree in Education from Benedictine College. She has been a Home School educator for elementary and high school instruction for over 12 years; and is actively involved with the community in Santa Fe. She has coaching experience in swimming, running and volleyball. Antonina started dancing folkloric since at the age of six and has performed in several professional venues at The Lensic, James A. Little, Denver Stadium, Moving People Dance, Folk Art Museum and other local school theaters. She has been the Artistic Director of LNSF since 2005. She received professional training in Mexican dance in Las Cruces, NM with Rafael Zamarripa, Tucson, AZ with La Universidad de Colima Ballet, Mexico City with Carlos Antunez of renown Ballet Folkorico de Amalia Hernandez, in Guadalajara, Mexico with La Universidad de Guadalajara and La Universidad de Autonoma Guadalajara.



## Los Niños de Santa Fe

### Our Mission

Los Niños de Santa Fe (LNSF) is a local program dedicated to preserving traditional dances of Mexico. Students ranging from ages three to adult learn the fundamental techniques of traditional and modern movements, footwork and the history of other ethnic influences that has defined folkloric dance of Mexico. LNSF seeks to instill educational life skills to each participant through positive role modeling, emphasizing respect, responsibility, and discipline to the student.