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Upcoming Concerts!

2nd Annual Community Holiday Prism Concert

Saturday, December 8, 2012 7:00 p.m.
Crossroads Bible Church

Spring Concert – Finlandia and Other Brilliant Lights

Saturday, February 23, 2013 7:00 p.m.
Crossroads Bible Church

Season Finale – Beethoven - Symphony No. 9 in D minor

Sunday, May 5, 2013 4:00 p.m.
Duane Smith Auditorium

The Los Alamos Community Winds rehearse on Tuesdays from 7:00 – 9:00 p.m.
September through May in the Los Alamos High School Band Room and
June – August at White Rock Baptist Church. Participation is open to anyone,
but proficiency on a wind or percussion instrument is required.
For further information, please call Bruce Letellier at 672-1927,
or visit our website at: <http://www.lacw.org>



THE LOS ALAMOS COMMUNITY WINDS

Ted Vives, musical director

PRESENT

A WORLD OF MUSIC



1ST RUNNER-UP (2ND PLACE)
2012 AMERICAN PRIZE COMPETITION –
WIND ENSEMBLES AND CONCERT BANDS
(COMMUNITY DIVISION)

Featuring:

Undertow

by John Mackey

Funiculi-Funicula Rhapsody

by Yo Goto

Beowulf

by W. Francis McBeth

Valdres

by Johannes Hanssen

Scenes from the Louvre

by Norman Dello Joio

Five Variants of Dives and Lazarus

by Ralph Vaughan-Williams

Finale from Symphony No. 4 in F minor

by P.I. Tchaikovsky

SATURDAY, OCTOBER 20, 2012 AT 7:00 PM

WHITE ROCK BAPTIST CHURCH

FREE ADMISSION

SUGGESTED DONATION - \$10.00 PER GUEST

VISIT OUR WEBSITE AT WWW.LACW.ORG

PROGRAM

Funiculi-Funicula Rhapsody.....Luigi Denza (1846 - 1922)
arranged by Yo Goto

Scenes from “The Louvre”.....Norman Dello Joio (1913 – 2008)

- I. The Portals
- II. Children’s Gallery
- III. The Kings of France
- IV. The Nativity Paintings
- V. Finale

N.B.I. – Next Big (Band) Idea.....Ted Vives (b. 1964)

Beowulf – An Heroic Trilogy.....W. Francis McBeth (1933 – 2012)

- I. Heorot – The Great Hall
- II. Grendel – The Scion of Cain
- III. Beowulf – A Feast of Life

INTERMISSION

Undertow.....John Mackey (b. 1973)

Five Variant of Dives and Lazarus.....Ralph Vaughan-Williams (1872 – 1958)
arranged by Stephen Gregson

Valdres.....Johannes Hanssen (1874 – 1967)

Bruce Letellier, trumpet

Symphony No. 4 in F minor.....Pyotr Ilyich Tchaikowsky (1840 – 1893)
transcribed by V.F. Safranek

IV. Finale – Allegro con fuoco

PERSONNEL

Piccolo

JoAnn Howell

Flute

Gregory Armstrong
Julia Fair
JoAnn Howell
Carolynn Katz
Catherine Lovekin
Lauren McGavran†

Oboe

Julie Bremser†
Jennifer Necker*

Bassoon

Dennis Davies-Wilson

Clarinet

Lori Dauelsberg
Bryan Fearey
Joyce Guzik†
Janet Hill
Aneesh Pawar*
Rob Pelak
Katie Weisbrod
Claire White

Bass Clarinet

Phil Tubesing

Alto Saxophone

Jonah Katz*
Quinn Marksteiner†

Tenor Saxophone

Craig Martin

Baritone Saxophone

Phil Tubesing

Trumpet

Dean Decker
Dave Korzekwa
Bruce Letellier†
Peter McLachlan
Michael Treiman

Horn

James Beinke
Tomasine Scott
Russ Woods†

Trombone

Robert Frazer
John Hendricks
Phil Jones
Cody Lattin
Bruce Warren†

Euphonium

Rex Hjelm

Tuba

Deniece Korzekwa†
Austin Woods*

Percussion

Kip Bishofberger†
Stuart Bloom
Julia Fair
Lucy Frey
Dee Morrison
Carl Necker

String/Electric Bass

Greg Schneider

* Student member
† Principal

BENEFACTORS

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Sonata Level

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Anonymous

ABOUT OUR DIRECTOR

Ted Vives is now in his 13th season as musical and artistic director for the Award-Winning Los Alamos Community Winds. He 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 and conducting with James Croft. He also holds a Masters of Music in Composition and a Ph.D. in Music Education from the University of Florida where he studied composition with Budd Udell and John D. White and conducting with David Waybright. 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.



LOS ALAMOS COMMUNITY WINDS
EXECUTIVE BOARD

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PROGRAM NOTES

Luigi Denza (1846-1922)
Yo Goto (b. 1958)
Funiculi-Funicula Rhapsody (2003)

“Some think the world is made for fun and frolic...And so do I! And so do I!”

Luigi Denza was an Italian composer. Denza was born at Castellammare di Stabia, near Naples. He studied music under Saverio Mercadante and Paolo Serrao at the Naples Conservatory. Later, he moved to London and became a professor of singing at the Royal Academy of Music in 1898. Denza wrote an opera, Wallenstein, and hundreds of songs. The most popular of these was a collaboration with Peppino Turco, the Neapolitan song *Funiculi, Funiculà*, about the Vesuvius funicular.

Yo Goto is recognized as one of the leading composers and arrangers in the United States and Japan. Recently, his works have been performed at the conventions of CBDNA, TBA, FMEA, and at The Midwest Clinic. Goto received his B. M. E. degree from Yamagata University, Japan, and studied composition with Shin-ichiro Ikebe at the Tokyo College of Music, completing a Performance Diploma Course. Having been active as a composer, arranger, and clinician in Japan until 2001, he moved to Texas to study with Cindy McTee at the University of North Texas. He holds a M.M. in composition and a M.M.E. from UNT.

Mr. Goto’s fantasy commands immediate excitement with unmuffled percussion and bold fanfares that segue into a proper tarantella and trombone soli.

Norman Dello Joio (1913 – 2008)
Scenes from “The Louvre” (1966)

Born Nicodemo DeGioio in New York City to Italian immigrants, Dello Joio began his musical career as organist and choir director at the Star of the Sea Church on City Island in New York at age 14. His father was an organist, pianist, and vocal coach and coached many opera stars from the Metropolitan Opera. He taught Norman piano starting at the age of four. In his teens, Norman began studying organ with his godfather, Pietro Yon, who was the organist at Saint Patrick's Cathedral. In 1939, he received a scholarship to the Juilliard School, where he studied composition with Bernard Wagenaar.

By the late forties, he was considered one of the foremost American composers.[citation needed] He received numerous awards and much recognition. He was a prolific composer in a variety of genres, but is perhaps best known for his choral music. Perhaps Dello Joio's most famous work in the wind ensemble category is his *Fantasies on a Theme by Haydn*, which was composed for the Michigan State University Wind Ensemble and has since been performed thousands of times across the world. Dello Joio also wrote several pieces for high school and professional string orchestra, including the difficult piece *Choreography: Three Dances for String Orchestra*. In 1948 he became associated with the dancer Martha Graham, for whom he wrote several works, including *Diversion of Angels* and *Seraphic Dialogue*, a recomposition for chamber orchestra of his Symphony: *The Triumph of Saint Joan*.

This band version of *Scenes from "The Louvre"* is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. The composer received the Emmy Award for that season's most outstanding musical score written for television. Bearing the subtitle "based on Ancient Airs," the five movements of this suite cover the period of the famous Paris museum's development during the Renaissance and are based on themes from composers of that period. The Portals begins with a low brass choir and evokes notions of the grandeur of the Louvre. The light, delicate staccato playing of the clarinets conveys the gaiety of children at play in the Children's Gallery. Visions of state occasions and courtly dances evolve from the brass' contrapuntal parts in The Kings of France. The religious theme In Dulci Jubilo appears in Nativity Paintings and features the solo clarinet and oboe. The Finale is introduced by a royal fanfare and bears the pomp and elegance of the era as the ensemble brings the work to a noble conclusion.

Ted Vives (b. 1964)

N.B.I. – Next Big (Band) Idea (2012)

N.B.I. was written for the recent "Next Big Idea" festival held in Los Alamos September 15, 2012. The Next Big Idea Festival showcases the use of science and technology in our lives. Los Alamos, being on the forefront of this as well as having a vibrant arts community is an ideal place to highlight how technology and music can be incorporated with each other.

N.B.I. uses pre-recorded sound events to accompany the live musicians. However, different from other such works, members of the ensemble determine when the sound events occur rather than have the band simply play along. This gives the technology a more organic approach and preserves the human element in the music – an absolute necessity from the composer's point of view. Additionally, several musical styles are explored including, minimalism, funk, and dramatic, fanfare-like brass figures.

W. Francis McBeth (1933 – 2012)

Beowulf (1984)

William Francis McBeth was a prolific American composer, whose wind band works are highly respected. His primary musical influences included Clifton Williams, Bernard Rogers, and Howard Hanson. The popularity of his works in the United States during the last half of the twentieth century led to many invitations and appearances as a guest conductor, where he often conducted the premiere performances of some of his compositions, the majority of which were commissioned.

From 1957 until his retirement in 1996, McBeth taught at Ouachita Baptist University in Arkadelphia, Arkansas

Beowulf is a descriptive work based on three statements from the epic poem of the same name. *Beowulf* is an Old English heroic epic poem of unknown authorship and is commonly cited as one of the most important works of Anglo-Saxon literature. The poem dates from the 8th and early 11th centuries and takes place in Denmark and Sweden. The hero, Beowulf battles three antagonists throughout the course of the poem: these are Grendel, who has been attacking the resident warriors of the mead hall called Heorot; Grendel's mother; and an unnamed dragon. During this last battle, Beowulf is fatally wounded and later laid to rest in Greatland.

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!

2ND ANNUAL COMMUNITY HOLIDAY PRISM CONCERT

As part of the Los Alamos Winterfest Celebration, the Los Alamos Community Winds will be hold the 2nd Annual Community Holiday Prism Concert Saturday, December 8 at 7:00 p.m. at Crossroads Bible Church. The concert will take place immediately following the Holiday Light Parade.. Last year's concert was a tremendous success and we hope to make this year's event even bigger! If you are a vocalist or instrumentalist, and would like to participate in this holiday event as either a soloist or as part of an ensemble (string quartet, brass choir, vocal ensemble, jazz combo, etc.) please contact LACW at info@lacw.org by November 16, 2012.


CALLING ALL SINGERS!!

On May 5th and 14th, 2013, The Los Alamos Community Winds will be joined by the Los Alamos High School Choral Program in a performance of Beethoven's Symphony No. 9 in D minor. Our goal is to have a choir of at least 200 singers. If you are a singer or vocalist interested in performing with us on this event, please contact LACW at info@lacw.org to let us know. Rehearsals will begin in March 2013.



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Harmony for Humanity



This evening, 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 11th 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 killed by terrorists in Pakistan was a classically-trained violinist, as well as a fiddler and mandolin player who joined musical groups wherever he traveled. World Music Days commemorates his October 10th birthday and carries on his mission of connecting diverse people through words and music. We thank you for joining us tonight in helping to spread "Harmony for Humanity.



Daniel Pearl WORLD MUSIC DAYS

For more information about Daniel Pearl World Music Days and the Daniel Pearl Foundation, please visit the website at: <http://www.danielpearlmusicdays.org>

The Los Alamos Community Winds is honored to have been awarded 1st Runner-Up (2nd Place) in the American Prize Competition, Wind Ensemble and Concert Band (Community Division.) The American Prize is a series of non-profit national competitions providing cash awards, professional adjudication and regional, national and international recognition for the best recorded performances of music by ensembles and individuals each year. Administered by Hat City Music Theater, Inc., a nonprofit organization based in Danbury, Conn., The American Prize was founded in 2009.



The Los Alamos Community Winds was selected out of a field of 20-30 community bands from across the United States based on the quality of performance and overall character and scope of the program as demonstrated by the submission of both recordings and written biographical material.

Since its founding in 2000, The Los Alamos Community Winds has striven to provide the North Central New Mexico Community with outstanding performances of concert band music and orchestral transcriptions. The American Prize is a culmination of that effort. As we look forward to the future of the Los Alamos Community

Winds, it is with great gratitude that we thank you, our patrons, for your support over these past 12 years.



John Mackey (b. 1973) Undertow (2008)

John Mackey was born in New Philadelphia, Ohio and grew up in Westerville, Ohio, where he attended Westerville South High School. Though musicians themselves, Mackey's parents did not provide him with music lessons. His grandfather however, taught him to read music and introduced him to computer music notation, but Mackey never formally studied an instrument. Through experimentation with programs intended for entertainment rather than education, Mackey began to compose his own music. Mackey received a Bachelor of Fine Arts degree in 1995 from the Cleveland Institute of Music, where he studied with Donald Erb. Mackey received a Master of Music degree from Juilliard in 1997, having studied with John Corigliano.

Mackey lived in New York City from 1995-2005, where he collaborated frequently with choreographers such as David Parsons, Robert Battle, and Igal Perry. Mackey moved to Los Angeles in 2005. In April 2008, he announced on his blog his intention to move to Austin, Texas, citing that much of his income is a result of commissions and other appearances in the Texas area. Then in March 2011, Mackey posted a blog to announce his move to Cambridge, Massachusetts in order for his wife to attend graduate school. He currently resides in Cambridge, Massachusetts.

Though many of his pieces are extremely virtuosic, *Undertow* is the first of Mackey's works written specifically for intermediate band. It was commissioned by the Hill Country Middle School Band and premiered by that ensemble with its conductor, Cheryl Floyd, in May 2008. The work is significantly different than much of Mackey's output in terms of technical difficulty, but many characteristic elements of his writing are nonetheless present, including biting semitone dissonance within a tonal context, frequent use of mixed meter, heavy percussion effects and, perhaps most importantly to this work, a pervasive ostinato. The metric pattern for the piece is an alternation of 7/8 and 4/4 time, which provides an agitated "out-of-step" pulsation throughout. The energetic opening melody cycles through several repetitions before washing away into a gentle stream of percussive eighth notes. From here, a countermelody emerges that slowly ratchets the energy back up to its original level, where the initial melody returns to round out the explosive conclusion.

Program note by Jake Wallace

Ralph Vaughan-Williams (1872 – 1958) Five Variants of Dives and Lazarus (1939)

Five Variants of Dives and Lazarus is a work for harp and string orchestra by Ralph Vaughan Williams. The composition is based on the folk tune "Dives and Lazarus", one of the folk songs quoted in Vaughan William's *English Folk Song Suite*.

Vaughan Williams composed the work on commission for the 1939 World's Fair in New York City. The first performance was at Carnegie Hall in June 1939, conducted by Sir Adrian Boult. Boult also directed the first UK performance in November 1939 in Bristol.

The folk tune was also arranged by Vaughan Williams as a hymn tune "Kingsfold," appearing as "O Sing a Song of Bethlehem," in The English Hymnal as "I Heard the Voice of Jesus say," (no. 574 in the original 1906 edition), and as "If You Could Hie to Kolob" (no. 284) in the 1985 Latter-day Saint hymnal.

Johannes Hanssen (1874 – 1967)
Valdres (1904)

Johannes Hanssen was a Norwegian bandmaster, composer and teacher. He was bandmaster of the Oslo Military Band from 1926 to 1934 and again from 1945 to 1946. Hanssen received the King's Order of Merit in Gold and King Haakon VII's Jubilee Medal.

Valdres or *Valdresmarsjen* is a march celebrating the beautiful Valdres region in Norway that lies between Oslo and Bergen and is Hanssen’s most famous composition. The main theme is the signature fanfare for the Valdres Battalion, which is based on an ancient melody formerly played on the medieval lur, an uncoiled wooden wind instrument. The melody of the trio section derives from a fiddle tune traditional in Hardanger and a pentatonic folk tune, above a typical Norwegian drone bass line. It was first performed in 1904 by the band of the second regiment of Norway, with the composer playing the baritone horn himself. Numerous settings for brass band exist in addition to various arrangements for concert band.

Pyotr Ilyich Tchaikowsky (1840 – 1893)
Symphony No. 4 in F minor (1878)
IV. Finale – Allegro con fuoco

During the composition of the symphony, Tchaikovsky wrote to his patroness, Nadezhda von Meck, that he wanted "very much" to dedicate it to her, and that he would write on it "Dedicated to My Best Friend". He had begun composing the symphony not long after von Meck had entered his life. He would complete it in the aftermath of his catastrophic marriage and claimed she would find in it "an echo of your most intimate thoughts and emotions." The dedication was significant in more than one way. One important facet of the paternalistic nature of Russian society was that, in artistic patronage, patron and artist were considered equals. Dedications of works to patrons were not gestures of humble gratitude but expressions of artistic partnership. By dedicating the Fourth Symphony to her, he was affirming her as an equal partner in its creation.

It is also due to von Meck that, at her request, Tchaikovsky wrote a program explaining the symphony. This action encouraged numerous writers to quote it instead of focusing on the symphony's purely musical qualities, including what Hans Keller termed "one of the most towering symphonic structures in our whole literature" in the opening movement. This program hindered acceptance of the symphony for many years, prejudicing Alfred Einstein and other musicologists against it.

Despite its overall negative impact on the symphony, the composer's program gives one very telling clue regarding the work's musical architecture. According to a letter the composer wrote to Madame von Meck in 1878, it is actually the fanfare first heard at the opening that is:

"the kernel, the quintessence, the chief thought of the whole symphony" that stands for "Fate", with this being "the fatal power which prevents one from attaining the goal of happiness....There is nothing to be done but to submit to it and lament in vain".

As the composer explained it, the program of the first movement is—"roughly"—that "all life is an unbroken alternation of hard reality with swiftly passing dreams and visions of happiness ...". He went on: "No haven exists ... Drift upon that sea until it engulfs and submerges you in its depths".

The composer's likening the opening fanfare of the symphony to Fate becomes more telling in the context of a letter he wrote Sergei Taneyev. He wrote Taneyev that the Fourth Symphony was both program music and a reflection of Beethoven's Fifth Symphony in the central idea of its program. Keller has mentioned a parallel between the four-note motif which opens Beethoven's Fifth and the fanfare at the outset of Tchaikovsky's Fourth. Like Beethoven, Tchaikovsky uses his fanfare as a structural marker. Moreover, because of both the length and unorthodox form of the symphony, he may have felt using such a marker was a musical necessity.

Initial critical reaction to the work was unfavorable. Tchaikovsky was in Florence, Italy when the symphony was premiered and received word only from von Meck at first. His closest friends were so unsure about parts of the work that they did not say anything to him. A telegram from Rubinstein and the other musicians involved in the performances assured him only that the symphony had been well played. After a month, the composer wrote to Sergei Taneyev. Taneyev replied promptly and, as per his nature, all too honestly. Taneyev had found the symphony excellent in parts but less impressive overall. While he admired the first movement, he also considered it overlong. This, he thought, gave the work as a whole the feeling of a symphonic poem with three additional movements attached to justify it being called a symphony. Rubinstein had liked the finale best. Tchaikovsky replied defensively to Taneyev but was appreciative of his candor. He also suspected—rightly, it turned out—that Taneyev was hiding the news of a lukewarm reception to the premiere. At its St. Petersburg premiere the following November, the symphony was better received.

Reaction to the premiere in the United States was also negative. In 1890 a reviewer for the New York Post wrote,

"The Fourth Tchaikovsky Symphony proved to be one of the most thoroughly Russian, i.e. semi-barbaric, compositions ever heard in the city. If Tchaikovsky had called his symphony 'A Sleigh Ride Through Siberia' no one would have found this title inappropriate."

A reviewer in Germany in 1897 wrote:

"The composer's twaddle disturbed my mood. The confusion in brass and the abuse of the kettledrums drove me away!"

In spite of its early critical reviews, the symphony has become a staple of the orchestral repertoire, and remains one of the most frequently performed symphonies of the late 19th century. It is also ranked as one of the best of Tchaikovsky's symphonies

This transcription of the final movement of the symphony is by Vincent Frank "V.F." Safranek. He was born in Bohemia and died in San Diego. He came to the United States at an early age. He studied at the Conservatory of Music in Prague and on his return after graduation he became interested in military music and he applied for a bandmaster position and was selected for training and then sent to the 25th Infantry band at Fort Missoula, Montana. He developed some advanced ideas in the concept of the military band and added such instruments as alto and bass clarinets, oboes, French horns and flugelhorns to his band. Many of the military band arrangements were designed for brass bands with extra reed parts. As a result of his work in combing and balancing the instrumentation of the military band, Safranek became the chief band arranger for the Carl Fischer publishing house. He made an enormous contribution to the band repertoires including marches, overtures and novelty numbers.