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Upcoming Concerts!

Beethoven - Symphony No. 9 in D minor, Op. 125

with

The Los Alamos Choral Society

The Los Alamos High School Choral Program

Sunday, May 5, 2013 4:00 p.m.

Tuesday, May 14, 2013 7:00 p.m.

Duane Smith Auditorium

Independence Day Concert

Thursday, July 4, 2013

Overlook Park

Time TBA

The Los Alamos Community Winds rehearse on Tuesdays from 7:00 – 9:00 p.m.

September through May in the Los Alamos High School Band Room and
June – August at White Rock Baptist Church. Participation is open to anyone,
but proficiency on a wind or percussion instrument is required.

For further information, please call Bruce Letellier at 672-1927,
or visit our website at: www.lacw.org



THE LOS ALAMOS COMMUNITY WINDS

TED VIVES, MUSICAL DIRECTOR

PRESENT



Finlandia!

and other Brilliant Lights

A concert to benefit the

New Mexico Alzheimer's Association featuring:

Early Light by Carolyn Bremer

Symphony on Themes of John Philip Sousa by Ira Hearshen

Give Us This Day by David Maslanka

Prelude, Siciliano, and Rondo by Malcolm Arnold

Blue Lake Overture by John Barnes Chance

Othello by Alfred Reed

AND

Finlandia by Jean Sibelius

SATURDAY, FEBRUARY 23, 2013 AT 7:00 PM

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SUGGESTED DONATION - \$10.00 PER GUEST

VISIT OUR WEBSITE AT WWW.LACW.ORG

Program	
Early Light.....	Carolyn Bremer
Othello.....	Alfred Reed
I. Prelude (Venice)	
II. Aubade (Cyprus)	
III. Othello and Desdemona	
IV. Entrance of the Court	
V. The Death of Desdemona; Epilogue	
Russ Woods, horn; Aaron Bao, Trumpet; Bruce Warren, trombone	
Symphony on Themes of John Philip Sousa.....	Ira Hearshen
II. After The Thunderer	
Madeline Margevicius, oboe; Russ Woods, horn	
Finlandia, Op. 26, No. 7.....	Jean Sibelius <i>transcribed by Lucien Cailliet</i>
Intermission	
The Thunderer.....	John Philip Sousa
Prelude, Siciliano, and Rondo.....	Malcolm Arnold <i>arranged by John Paynter</i>
Bruce Letellier, trumpet	
Blue Lake.....	John Barnes Chance
Give Us This Day.....	David Maslanka
Claire White, clarinet; Stuart Bloom, mallet percussion; Ruth Williamson, piano; Bruce Letellier, trumpet; Kathy Lestone, bassoon; Rex Hjelm, euphonium; Quinn Marksteiner, alto saxophone	

Personnel	
<u>Piccolo</u>	
JoAnn Howell	
<u>Flute</u>	
Gregory Armstrong	
JoAnn Howell	
Carolynn Katz	
Catherine Lovekin	
Lauren McGavran†	
<u>Oboe</u>	
Julie Bremser†	
Madeline Margevicius*	
<u>Bassoon</u>	
Kathy Lestone*	
Alexander Swartz*	
<u>Clarinet</u>	
Charlotte Berg*	
Lori Dauelsberg	
Bryan Fearey	
Joyce Guzik†	
Janet Hill	
Robert Pelak	
Allie Thompson	
Claire White	
<u>Bass Clarinet</u>	
Katie Weisbrod	
<u>Alto Saxophone</u>	
John Berg	
Quinn Marksteiner†	
<u>Tenor Saxophone</u>	
Craig Martin	
<u>Baritone Saxophone</u>	
Phil Tubesing	
<u>Trumpet</u>	
Aaron Bao*	
Micah Church*	
Dave Korzekwa	
Bruce Letellier†	
Peter McLachlan	
Mike Wagner	
Glen Wurden	
<u>Horn</u>	
James Beinke	
Elizabeth Hunke	
Jason Rutledge	
Russ Woods†	
<u>Trombone</u>	
Robert Frazer	
John Hendricks	
Bruce Warren†	
<u>Euphonium</u>	
Rex Hjelm	
<u>Tuba</u>	
Deniece Korzekwa†	
Steve Ross	
Austin Woods*	
<u>String Bass</u>	
Greg Schneider	
<u>Percussion</u>	
Kip Bishofberger†	
Stuart Bloom	
Lucy Frey	
Dee Morrison	
<u>Piano</u>	
Ruth Williamson	
* Student member	
† Principal	

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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 and 2010, he received the honor of being selected as the Commissioned Composer for the Professional Music Teachers of New Mexico. 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.

Music-Filled Life Scholarship

One of the Los Alamos Community Winds' charter purposes is to demonstrate that music can remain an important aspect of any person's life and that playing in an ensemble does not have to end upon finishing school. While a few student musicians will go on to college to study music as a career, many others will continue their involvement in community groups such as ours. It is for this reason that in 2012, the **Music-Filled Life Scholarship was established**. An award of no less than \$1000 is presented at our final concert of the season to a graduating senior wind or percussion student from Los Alamos who best demonstrates (by means of an application and audition) a desire and ability to continue performing and making music an important part of his or her future.

You can help us continue to make a difference in a young person's life by donating to the **Music-Filled Life Scholarship Fund**. For your convenience, we have included donation envelopes in our programs that you can fill out and return to us either in person or by U.S. Post. Any amount you can give to this fund will help provide a young student musician the benefit of continuing on to college and furthering their involvement as a contributing member of the cultural and musical life of their communities. Please see any member of LACW for details or email us at: info@lacw.org if you have any questions.

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

Program Notes

Carolyn Bremer (b. 1958) Early Light (1999)

Early Light was written for the Oklahoma City Philharmonic and received its premier performance in July 1995. The material is largely derived from The Star Spangled Banner. One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem. The composer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run.

Initially trained as an orchestra double bass player, Carolyn Bremer's interest in music composition didn't develop until she was 24. She studied at the Eastman School of Music and CalArts, before receiving her Ph.D. in composition from the University of California, Santa Barbara. Her teachers include Edward Applebaum, Mel Powell, Joseph Schwantner, Emma Lou Diemer, and Buell Neidlinger. Bremer is Associate Professor of Music at the University of Oklahoma, where she directs the New Century Ensemble and the New Improv! Century Ensemble. She composes in a wide variety of genres from electronic to music for chamber groups, band and orchestra. Lately, she has come to regard the questions raised in issue-oriented, experimental and political music, and aesthetics as central to her work as a composer, conductor, and educator. Her catalogue contains works based on the Clarence Thomas Confirmation Hearings (*I Have a Nightmare*), an AIDS-related death of a childhood friend (*Not a Witness*), feminism (*She Who*), feminist symbolism (*The Four Faces of Eve*), and The Theory of Evolution.

Alfred Reed (1921 – 2005) Othello (1977)

For over 400 years, the works of William Shakespeare have inspired composers. The tragedy of Othello is the source for feelings of love, passion, and the deadly power of jealousy. This work was commissioned by Ithaca College in memory of Walter Beeler, and completed in 1977. It was built upon incidental music for a new production of the play at the University of Miami's Ring Theater three years earlier.

The first movement, Prelude (Venice), establishes at once the tense, military atmosphere that pervades so much of the play and reveals itself in Othello's statement to the Duke of Venice in Act I, Scene III: "The tyrant custom hath made the flinty and steel couch of war my thrice-driven bed." The second movement, Aubade (Cyprus), is a morning song, or serenade, played by itinerant musicians under Othello and Desdemona's window, titled appropriately, "Good morning, General." Next, Othello and Desdemona portrays the deep feeling between them, passionate yet tender, and is prefaced by a quotation from Othello's famous speech to the Venetian Senate telling of his wooing her: "She loved me for the dangers I had passed, and I loved her that she did pity them" The fourth movement, Entrance of the Court, represents the gathering of officials and guests come to honor Othello as a hero who has saved Venice from the enemy. Othello, driven half mad with rage and jealousy, first upbraids, then strikes Desdemona in full view of the court, to which Iago mocks, "Behold the Lion of Venice!" The final movement, The Death of Desdemona; Epilogue, is a summation of the music and final resolution of the tensions generated and resolves all the wrenching apart of human nature that has preceded it. The music carries a quotation of Othello's famous last lines, spoken to the dead body of Desdemona: "I kissed thee ere I killed thee. No way but this...."

Growing up in a musical home in Manhattan, Alfred Reed (b. 1921) became well acquainted with most of the standard symphonic and operatic repertoire while still in elementary school. Beginning formal music training at the age of ten, he studied trumpet and was playing professionally while still in high school. Reed became deeply interested in band music while a member of the 529th Army Air Force Band during World War II, producing nearly 100 compositions and arrangements for band before leaving military service. After the war, he studied with Vittorio Giannini at the Juilliard School of Music. Reed's academic degrees were earned at Baylor University, where he was conductor of the university's orchestra. With over 200 published works for band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, Reed is one of the nation's most prolific and frequently performed composers.

Ira Hearsnen (b. 1948)
Symphony on Themes of John Philip Sousa (1991)

Symphony on Themes of John Philip Sousa is dedicated to Lt. Col. Lowell E. Graham. About this work, the composer writes:

"Stirred and fascinated by the music of John Philip Sousa since childhood, I still get a chill upon hearing the piccolo obbligato in the trio of The Stars and Stripes Forever. While the thought of transforming popular march music into a legitimate piece for concert stage had a lot of intellectual appeal, I figured that any attempt I made to pay homage to Sousa would be misunderstood. But artistic challenge won out and I started working on what was to become the second movement of the symphony in the winter of 1990-1991.

"I began this piece by taking the "trio" theme of the march, The Thunderer, slowing it down to a tempo of 48 beats per minute and casting it in the style of the Finale of Mahler's Third Symphony.

"From the audience reaction to the first performance of (after) The Thunderer, I knew I was involved with something unusual in the realm of band music. The weight of the piece and its 8 minute time performance meant that the idea of a light concert suite of four to six movements as originally commissioned was out of the question. It was at this time, I realized that I had the beginning of a full-scale symphony in both length and depth.

"I began to envision this work as a four movement symphony classically constructed. It would have first movement written in "sonata-allegro" form, a slow movement, a scherzo, and a finale. Each of the four sections would be based on a different Sousa march and the outer movements must be at least twice as long as the internal two so that the work would have integrity of true symphonic form.

"There are two problems that had to be solved: each movement had to be playable as a separate piece, and there needed to be some unifying melodic material that could bring four different Sousa marches together. I found the solution in Sousa's scores. There was a four note melodic fragment common to virtually every tune I wanted to use, the same four notes that begin the "Dies Irae" portion of the Catholic Requiem Mass. The intervals are a minor second down, a minor second up, followed by a minor third down. In the key of C Major or A minor, these notes would be C-B-C-A. This melodic motive occurs in the trios of both Hands Across the Sea and Washington Post as well as in the introduction to Fairest of the Fair. In fact, these are the first four notes one hears in The Stars and Stripes Forever.

"I used this four-note Sousa "signature" to introduce and end the symphony, in the construction of the scherzo, and to create the finale. The coda of the last movement became extended as a prologue to the entire symphony preceding the first movement. Thus, the symphony became a cyclical work unified in its construction, with each movement playable as a separate entity.

"Sousa's melodies are all strong and of a wide variety of architectural styles. They range from complex (Hands Across the Sea), to simple (Washington Post), and are all stirring, intense, and above all, really fun to listen to. This is what makes Sousa's music "classic". I hope listeners have as much of an adventure listening to this as I did putting it together."

Jean Sibelius (1865 – 1957)
Finlandia, Op. 26, No. 7(1899)

"I love the mysterious sounds of the fields and forests, water and mountains,. It pleases me greatly to be called a poet of nature, for nature has truly been the book of books for me."

The quote above is by Finnish composer Jean Sibelius. The composer's genius was in his gift of translating his love of country -- forests and lakes as well as heroic elements of traditional literature -- into music. Although he does not use actual folk songs, his musical language is so permeated with the idioms of his country that the spirit of Finland comes through naturally. The closing years of the 19th century saw Czarist Russia tightening its grip on Finland and the growing resistance to this oppression. Although Sibelius kept aloof from overt political activities, he subtly engaged in patriotic activities by nurturing nationalism through his art. For an 1899 festival organized to benefit the



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Press Pension fund, Sibelius composed music for a series of tableaux featuring themes of Finnish historical events. Finlandia accompanied the final tableaux which portrayed the devastation of the country during the 18th century Nordic war: Mother Finland in the snowdrifts surrounded by her starving children. The piece was an instant success, bringing international attention to the composer and the cause of Finnish independence. Sibelius arranged the work as a concert piece in 1900 and, during the winter war of 1939-40, he prepared a choral arrangement of the hymn portion for use by soldiers serving at the front. The power of Finlandia proved to evoke such fervor of nationalist feelings that during times of political unrest in the struggle for Finnish independence, Czarist authorities banned its performance. The struggle against oppression and earnestness of the Finnish people is illustrated through the defiant themes of the brass contrasted with solemn portions, organ-like woodwinds, and a restless allegro with stirring trumpet calls. The peaceful, then majestic hymn-like theme expresses the composer's vision of a triumphant, independent Finland.

John Philip Sousa (1854 – 1932) The Thunderer (1889)

Other than the fact the Sousa's "thunderer" was undoubtedly a Mason, his identity may never be revealed. *The Thunderer* march was dedicated to Columbia Commandery No. 2, Knights Templar, of Washington D.C., and it was composed on the occasion of the Twenty-Fourth Triennial Conclave of the Grand Encampment. The conclave was held in October 1889, and was sponsored by Columbia Commandery No. 2. Sousa had been *knighthood* in that organization three years earlier. *The Thunderer* was Mrs. John Philip Sousa's favorite march – revealed by their daughter Helen, who also surmised that the "thunderer" might have been her father's salute to the *London Times*, which was known as "the thunderer." It has since been determined that Sousa probably had no association with the newspaper at that time, however. The "thunderer" might have been one of the men in charge of making arrangements for the 1889 conclave – in particular, Mr. Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was. In the second strain of the march, Sousa included an adaptation of an earlier trumpet and drum piece, *Here's Your Health, Sir!* Which he had written for *The Trumpet and Drum* (1886).

Note by Paul E. Bierley

Malcolm Arnold (1921 – 2006) Prelude, Siciliano, and Rondo (1963, 1979)

Prelude, Siciliano and Rondo, composed by Malcolm Arnold in 1979, was originally written for the brass bands for which England is well known. It was titled Little Suite for Brass. All three movements are written in clear, five part song forms. The Prelude begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures. The lilting Siciliano is both slower and more expressive, affording solo instruments and smaller choirs of sound an opportunity to be heard. The rollicking Rondo provides a romping finale in which the technical brilliance of the modern wind band is set forth in boasting brilliance.

John Barnes Chance (1932 – 1972) Blue Lake (1971)

Born in Texas, John Barnes Chance began composing at an early age and received his Bachelor and Master of Music degrees from the University of Texas. Chance performed as timpanist with the Austin Symphony and was also arranger for the Fourth and Eighth United States Army Bands. He wrote music for chorus, band, orchestra, solo instruments, and chamber groups and taught theory and composition at the University of Kentucky in Lexington. He composed this exciting overture in 1971 and dedicated it to the Blue Lake Fine Arts Camp of Twin Lake, MI. It was played at a memorial concert at the Texas Music Educators Association conference in 1992 to honor the composer, whose accidental death at the age of 39 tragically ended his career as a gifted composer, teacher and administrator.

David Maslanka (b. 1943)
Give Us This Day (2005)

The composer provides the following notes:

“Give us This Day’ was commissioned by Eric Weirather, Director of Bands at Rancho Buena Vista High School in Oceanside, CA, which is in the greater San Diego area. Eric put together a consortium to support the commission. The score was finished in October of 2005, and the premiere performance was done at Eric’s school in the spring of 2006. Since then, with publication of the piece, and a lot of word of mouth, ‘Give Us This Day’ has literally taken off. It continues to be performed all over the U.S., and many places around the world.

*“The words ‘give us this day’ are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced “Tick Not Hahn”) entitled ‘For a future to be Possible.’ His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is *the* issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music allows us to be immediately present, awake, and aware. ‘Give Us This Day’...Give us this very moment of aware aliveness so that we can build a future in the face of a most dangerous and difficult time.*

“I chose the subtitle ‘Short Symphony for Wind Ensemble’ because the music really isn’t programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the Chorale melody ‘Vater Unser in Himmelreich’ (Our Father in Heaven), #110 from the 371 Four-Part Chorales by J.S. Bach.”

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!

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 Marilyn Doolen at mtdoolen@aol.com or LACW at info@lacw.org to let us know. Rehearsals are on Tuesday evenings at the United Church.



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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 free concerts of concert band and wind ensemble 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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Or you can contact any member of our Executive Board at **info@lacw.org**.

It is through the generous support of you, our patrons that we are able to continue to bring free concerts of quality music to the Los Alamos and White Rock communities.

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

Alzheimer’s Education and Care

Music has long been identified with physical and emotional well-being. The field of Music Therapy has been an integral part of the treatment of Alzheimer’s Disease for many years. It is our hope that tonight’s performance may contribute to a better understanding of and appreciation for the power of music and its usefulness as a therapeutic tool.

Dr. Alicia Ann Clair, Ph.D., MT-BC, professor and director of the Division of Music Education and Music at the University of Kansas in Lawrence and Dr. Concetta M. Tomaino, DA, MT-BC, vice president for music therapy and director of the Institute for Music and Neurologic Function at Beth Abraham Family of Health Services, Bronx, NY have done significant research in this field and have created these guidelines for using music in the treatment of patients suffering from Alzheimers Disease.

Music.

Music has power—especially for individuals with Alzheimer’s disease and related dementias. And it can spark compelling outcomes even in the very late stages of the disease. When used appropriately, music can shift mood, manage stress-induced agitation, stimulate positive interactions, facilitate cognitive function, and coordinate motor movements.

This happens because rhythmic and other well-rehearsed responses require little to no cognitive or mental processing. They are influenced by the motor center of the brain that responds directly to auditory rhythmic cues. A person’s ability to engage in music, particularly rhythm playing and singing, remains intact late into the disease process because, again, these activities do not mandate cognitive functioning for success.

Music Associations.

Most people associate music with important events and a wide array of emotions. The connection can be so strong that hearing a tune long after the occurrence evokes a memory of it. Prior experience with the piece is the greatest indicator of an individual’s likely response. A melody that is soothing for one person may remind another of the loss of a loved one and be tragically sad. If the links with the music are unknown, it is difficult to predict an individual’s response. Therefore, observe a person’s reaction to a particular arrangement and discontinue it if it evokes distress, such as agitation, facial grimaces or increasing muscular tension.

Top Ten Picks.

Selections from the individual’s young adult years—ages 18 to 25—are most likely to have the strongest responses and the most potential for engagement. Unfamiliar music can also be beneficial because it carries no memories or emotions. This may be the best choice when developing new responses, such as physical relaxation designed to manage stress or enhance sleep.

As individuals progress into late-stage dementia, music from their childhood, such as folk songs, work well. Singing these songs in the language in which they were learned sparks the greatest involvement.

Sound of Music.

Typically, “stimulative music” activates, while “sedative music” quiets. Stimulative music, with percussive sounds and fairly quick tempos, tends to naturally promote movement, such as toe taps. Look to dance tunes of any era for examples. Slightly stimulative music can assist with activities of daily living: for example, at mealtime to rouse individuals who tend to fall asleep at the table or during bathing to facilitate movement from one room to another. On the other hand, the characteristics of sedative music—ballads and lullabies— include unaccented beats, no syncopation, slow tempos, and little percussive sound. This is the best choice when preparing for bed or any change in routine that might cause agitation. Responses that are opposite of those expected can occur and are likely due to a person’s specific associations with the piece or style of music.

Agitation management.

Non-verbal individuals in late dementia often become agitated out of frustration and sensory overload from the inability to process environmental stimuli. Engaging them in singing, rhythm playing, dancing, physical exercise, and other structured music activities can diffuse this behavior and redirect their attention. For best outcomes, carefully observe an individual's patterns in order to use music therapies just prior to the time of day when disruptive behaviors usually occur.

Emotional Closeness.

As dementia progresses, individuals typically lose the ability to share thoughts and gestures of affection with their loved ones. However, they retain their ability to move with the beat until very late in the disease process. Ambulatory individuals can be easily directed to couple dance, which may evoke hugs, kisses or caresses; those who are no longer walking can follow cues to rhythmically swing their arms. They often allow gentle rocking or patting in beat to the music and may reciprocate with affection. An alternative to moving or touching is singing, which is associated with safety and security from early life. Any reciprocal engagement provides an opportunity for caregivers and care receivers to connect with one another, even when the disease has deprived them of traditional forms of closeness.

How-to of music therapy:

Early stage—

Go out dancing or dance in the house. Listen to music that the person liked in the past—whether swing or Sinatra or salsa. Recognize that perceptual changes can alter the way individuals with dementia hear music. If they say it sounds horrible, turn it off; it may do them harm. Experiment with various types of concerts and venues, giving consideration to endurance and temperament. Encourage an individual who played an instrument to try it again. Compile a musical history of favorite recordings, which can be used to help in reminiscence and memory recall.

Early and middle stages—

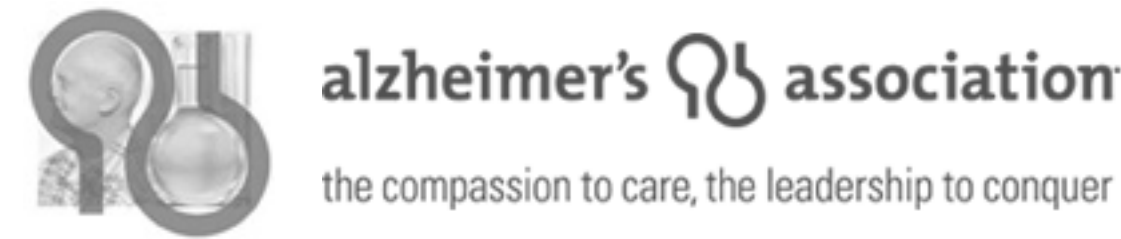
Use song sheets or a karaoke player so the individual can sing along with old-time favorites.

Middle stage—

Play music or sing as the individual is walking to improve balance or gait. Use background music to enhance mood. Opt for relaxing music—a familiar, non-rhythmic song—to reduce sundowning, or behavior problems at nighttime.

Late stage—

Utilize the music collection of old favorites that you made earlier. Do sing-alongs, with “When the Saints Go Marching In” or other tunes sung by rote in that person’s generation. Play soothing music to provide a sense of comfort. Exercise to music. Do drumming or other rhythm-based activities. Use facial expressions to communicate feelings when involved in these activities.



The Alzheimer's Association is the leading, global voluntary health organization in Alzheimer's care and support, and the largest private, nonprofit funder of Alzheimer's research. The Alzheimer's Association works on a global, national and local level to enhance care and support for all those affected by Alzheimer's and related dementias.

Our Vision

A world without Alzheimer's disease.

Our Mission

To eliminate Alzheimer's disease through the advancement of research; to provide and enhance care and support for all affected; and to reduce the risk of dementia through the promotion of brain health.

Our History

The Alzheimer's Association, Albuquerque Chapter, was founded in 1981 by Marian Knapp and other family caregivers facing the daily challenges of caring for a loved one with Alzheimer's disease.

The newly organized Albuquerque Chapter in conjunction with seven other regional areas, assisted in the creation of the National Alzheimer's Disease and Related Disorders Association. Today, the National Alzheimer's Association, with chapters across America, is the leading global voluntary health organization in Alzheimer care and support, and the largest private, non-profit funder of Alzheimer research.

In 1996, the Albuquerque Chapter expanded to include five southern counties and was renamed the New Mexico Chapter. An executive director and an administrative assistant were hired to respond to an increasing Chapter workload. Early in 1997 a branch office was established in Las Cruces and a part-time office person was employed to better serve the southern part of the state. In the spring of 1997 a part-time Memory Walk coordinator was employed.

Currently the Chapter operates five offices in Albuquerque, Santa Fe, Las Cruces, Farmington and Roswell and employs fourteen staff members. A membership of over 14,000 families, caregivers, professionals and businesses receive the quarterly newsletter and support statewide efforts to serve caregivers and support research at the National level.

A volunteer Board of Directors governs the New Mexico Chapter and seven standing committees (Finance, Nominating, Patient/Family Services & Education, Public Policy, Public Relations, Development and Personnel) support the work of Chapter staff.

The New Mexico Chapter serves Alzheimer's families around the state through support groups, a statewide Helpline, information kits, resource information, a speakers bureau, training workshops, education conferences, health fairs, quarterly newsletters, Safe Return, Project Lifesaver, a respite assistance program and advocacy.

These services are supported primarily through special events such as The Walk to End Alzheimer's and private donations from individuals, corporations and foundations. We also receive about a third of our program support through the State of New Mexico Aging and Long Term Services Department.

We are very grateful to the following people:

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