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Upcoming Concerts!

**3<sup>rd</sup> Annual Community Holiday Prism Concert**

Saturday, December 14, 2012 7:00 p.m.  
White Rock Baptist Church

**Mid-Winter Concert**

Saturday, March 1, 2014 7:00 p.m.  
Crossroads Bible Church

**Season Finale**

Saturday May 17, 2014 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

## *Uncharted Territory*

A concert with guest conductor

**Robert Sheldon**

Featuring

*Variations on an Original Theme ("Enigma"), Op. 36* by Edward Elgar

*As a Wind from the North* and *Choreography* by Robert Sheldon

*The Free Lance March* by John Philip Sousa

*Music from "The Incredibles"* by Michael Giacchino

The New Mexico Premier Performance of  
*Vignettes for Concert Band* by David Avshalamov

The World Premier Performance of  
*...and they named it Trinity* by Ted Vives

**Saturday, October 5, 2013 at 4:00 pm**

**Crossroads Bible Church**

**Free Admission**

**Suggested donation - \$10.00 per guest**

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

Program

The Free Lance March.....John Philip Sousa (1854 - 1932)  
*edited by William D. Revelli*

As a Wind from the North.....Robert Sheldon (b. 1954)

*Robert Sheldon, guest conductor  
Julie Bremser, oboe; Tomi Scott, horn;*

Vignettes for Concert Band.....David Avshalomov (b. 1946)

*Commissioned Work - New Mexico Premier Performance*

- I. Our Leader
- II. Grotesko
- III. Snowy Mountains
- IV. March of the Giant Robots
- V. Tuskers
- VI. Moonsong II
- VII. Dragon Dance
- VIII. News, Weather, Sports!
- IX. Valentine
- X. Ice War

Intermission

The Incredibles.....Michael Giacchino (b. 1967)  
*arranged by Takashi Hoshide*

*Rob Dunham, alto saxophone*

...and they named it Trinity.....Ted Vives (b. 1964)

*World Premier Performance  
Tjett, Gerdorn, trumpet; Bruce Warren, trombone;  
Rob Dunham, alto saxophone; Gregory Armstrong, flute; Jo Ann Howell, piccolo*

Choreography.....Robert Sheldon (b. 1954)

*Robert Sheldon, guest conductor  
Julie Bremser, oboe; Tjett Gerdorn, trumpet; Rob Dunham, alto saxophone*

Variations on an Original Theme (“Enigma”) Op. 36.....Edward Elgar (1872 - 1958)  
*arranged by Earl Slocum and Ted Vives*

- I. Theme and Var. I (C. A. E.)
- II. Var. IV (W. M. B.)
- III. Var. V (R. P. A.)
- IV. Var. XI (G. R. S.)
- V. Var. VIII (W. N.)
- VI. Var. IX (Nimrod)
- VII. Var. XIV (Finale – E. D. U.)

Personnel

Piccolo

JoAnn Howell

Flute

Gregory Armstrong†  
JoAnn Howell  
Carolynn Katz  
Lauren McGavran  
Anthony Pollington

Oboe

Julie Bremser†

Bassoon

Katie Brown  
Dennis Davies-Wilson

Clarinet

Scott Bordenet  
Barbara Cohn  
Lori Dauelsberg  
Bryan Fearey  
Joyce Guzik†  
Janet Hill  
Allie Thompson

Bass Clarinet

Phil Tubesing

Alto Saxophone

John Berg  
Rob Dunham

Tenor Saxophone

Craig Martin

Baritone Saxophone

Phil Tubesing

Trumpet

Tjett Gerdorn  
Bruce Letellier†  
Mandy Marksteiner  
Peter McLachlan  
Amber Pezan  
Glen Wurden

Horn

James Beinke  
Elizabeth Hunke  
Tomi Scott

Trombone

Robert Frazer  
Jan Gaynor  
Phil Jones  
Dorothy Kincaid  
Bruce Warren†

Euphonium

Rex Hjelm

Tuba

Deniece Korzekwa†  
Steve Ross

Electric Bass

John Galbraith

Percussion

Kip Bishofberger†  
Stuart Bloom  
Sofie Cambré  
Joe Cox  
Lucy Frey  
Kim Letellier

Harp

Shana Drake-Lavelle

Piano/Organ

Cindy Little

† Principal

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Craig Martin

## Our Director

**Ted Vives** is now in his 14<sup>th</sup> 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 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. Dr. Vives has over 75 catalogued works and is the recipient of many awards for composition including the North Cheshire (UK) 2003 Composition Competition for his *...and they pealed more loud and deep* for wind ensemble. 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 also the winner of the 2011 American Prize in Composition (Choral Division) and was a finalist for the 2013 award as well.

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, National Band Association., and the Conductor's Guild. He resides in Los Alamos, New Mexico with his wife Paula, son Alex, and daughter Abby. He also performs as principal trombone with the Los Alamos Symphony and Santa Fe Community Orchestras and teaches low brass instruments privately.



## Program Notes

### John Philip Sousa (1854 - 1932) **The Free Lance March (1906)**

Composed in 1906, *The Free Lance March* is taken from Sousa's operetta of the same name. It has a lengthy and unorthodox construction when compared with most other Sousa marches. There were so many spirited march tunes in the operetta that perhaps Sousa felt obligated to include most of them when piecing together the march. Actually, there were enough for two separate marches.

The “free lance” of the operetta was Sigmund Lump, a clever goatherd who hired himself out as a mercenary leader to two opposing armies, maneuvered his forces so that neither side could win, and then declared himself emperor of both nations.

The trio of the march corresponds to the song *On to Victory* in the operetta, and some editions of the march were published under that title.


### Robert Sheldon (b. 1954) **As a Wind from the North (2006)**

*As a Wind from the North* was inspired by the writings of Byron Reece and commissioned by the Northwinds Symphonic Band of Gainesville, Georgia (Ronald J. Evans, Conductor), and was premiered at the Georgia Music Educators All-State Conference in Savannah. The piece is a fantasy based on the hymn *King of Glory* by David Charles Walker.mph of Saint Joan.

### David Avshalomov (b. 1946) **Vignettes for Concert Band (2013)**

This is an album of very short, widely-varied, colorful, dynamic miniature character pieces that can be mixed and matched in concert. They are fun to play and a pleasure to listen to. They make an effective suite in the numbered sequence provided, but may be performed in different orders at the conductor's discretion. They can also be performed singly/separately and are useful for a variety of occasions and settings. Some are extra special fun at children's concerts.

The scoring applies the Inclusive/Expanded core instrumentation recommended for community bands in David Avshalomov's Community Band Scoring Online Survey Findings published in the Fall 2012 NBA and ACB Journals. It is intended to be playable by advanced high school, community/amateur, community college, and college concert bands.





# Aspen

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**Monday – Friday**  
**8:30 A.M. – 5:30 P.M.**





This work was commissioned by a large international consortium of concert bands:

- Columbus State Community College Band, Columbus, Ohio, Thomas Lloyd, Director
- University of Rhode Island Concert Band, Dr. Brian M. Cardany, Conductor
- Linfield College Band, McMinnville, OR, Joan Paddock, Conductor
- Hollis Town Band, Hollis, NH, David Bailey, Conductor
- Tarleton State University Band, Stephenville, Texas, Dr. Anthony Pursell, Conductor
- Pomona Concert Band, Pomona, CA, Linda Taylor, Conductor
- College of the Holy Cross band, Worcester, Massachusetts, Nicholas McKenzie, Conductor
- St. Xavier University Band, Chicago, Illinois, Jeff Malecki, Conductor
- Palos Verdes (CA) Symphonic Band, David Stanton, Music Director
- Band of Long Island (BOLI), Michael Flamhaft, Conductor
- Blackstone Valley Community Concert Band, Uxbridge, MA, Kathleen Penza, Music Director/President
- Marietta College Symphonic Wind Ensemble, Marietta, Ohio, Professor Marshall C. Kimball, Director of Bands
- Phoenix (AZ) Community Band, David Frateschi, Founder/Music Director
- U. Mass Lowell Senior (youth) Wind Ensemble and Honors Wind Ensemble (Symphonic Band Camp), Deb Huber, conductor
- SUNY Orange Band, NY, Kevin Scott, conductor
- Nicholls State University band, Thibodeaux, Louisiana, Greg Torres, conductor
- Shorewood High School Wind Ensemble, Shoreline, WA, David Johnson, conductor
- Concordia College band, Moorhead, Minn., Nathaniel Dickey, conductor
- Los Alamos (NM) Community Winds, Ted Vives, director
- California State University Los Angeles Band, Dr. Emily A. Moss, Director
- Cottonwood Community Band, Cottonwood, AZ, Will Norris, Conductor
- Italian Heritage Center Band, Portland, Maine, Nina K. Oatley, Conductor, Music Director
- University of North Dakota Wind Ensemble, Grand Falls, North Dakota, Dr. James Popejoy, Conductor
- Westchester Symphonic Winds, Tarrytown, NY, Curt Ebersole, Conductor
- Valparaiso University Band, Valparaiso, Indiana, Dr. Jeff Doeblor, Conductor
- Bridgewater College Symphonic Band, Bridgewater, Virginia, Dr. Christine Carrillo, Director
- Banda di Nepi, Italy, Gianni Bannetta, Music Director

**Michael Giacchino (b. 1967)**  
**The Incredibles (2004)**

Michael Giacchino is one of today’s most prolific and successful TV & film composers. His scores have earned him many music awards, including an Academy Award for Best Original Score for Up,in 2010. His score for the 2004 animated feature *The Incredibles* earned him two Grammy nominations, including a Best Instrumental Composition award for —The Incredits, on which our transcripion is based, and which prompted movie-goers worldwide to remain in their seats, until the screen went dark.

The film follows the adventures of a family of super-heroes living incognito as part of the government’s Superhero Relocation Program... until a supervillain forces them to don a new set of skin-tight costumes and save the world, this time without capes: —Stratogale, April 23rd, 57: cape caught in a jet turbine! Meta-Man: express elevator! Dynaguy: snagged on takeoff! Splashdown: sucked into a vortex! No capes!

The film was a huge hit for Walt Disney and the Pixar Animation Studios. The soundtrack’s upbeat jazz sound was a departure in style not only for Giacchino but for Pixar, which had previously relied on Randy and Thomas Newman for all of its films.

This afternoon, 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 12<sup>th</sup> 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 assassinated 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.

For more information about Daniel Pearl World Music Days and the Daniel Pearl Foundation, please visit the website at:

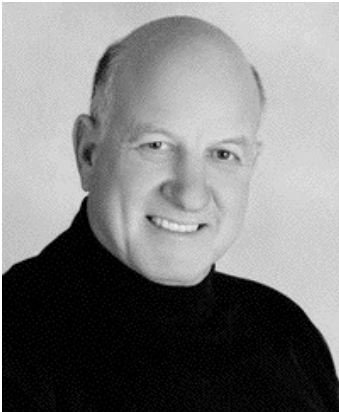
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### Ted Vives (b. 1964) ...and they named it Trinity (2013)

2013 marked the 68<sup>th</sup> anniversary of the dropping of the atomic bomb. Probably no event in modern history has been the subject of as much debate – there are those who fervently support the use of nuclear force against Japan during World War II and there are equally as many who vehemently oppose our actions. Whatever side of this debate one embraces, the influence and wisdom of J. Robert Oppenheimer is undeniable.

Knowing from history that Oppenheimer was an intellectual (he had a particular interest in religion) as well as a scientist, I began researching if he had ever directly commented on music or his interest in it. I discovered that although he had not made any overt statements on music, he had from time to time made statements that, though more about the sciences, could easily be related to the arts and music and their connection to the sciences. ...and they named it Trinity is loosely based on and inspired by these quotations.

Harmonically, I restricted myself to a very simple tonal language and chordal structure. This left me with all other musical aspects (rhythm, dynamics, meter, timbre, etc.) to explore. ...and they named it Trinity begins in a fanfare-ish manner 2/2 meter before entering a long, steadily building ostinato middle section that alternates between 2/2 and 6/8 meters with a sprinkling of complex meters, (5/8, 7/8, and 9/8) This section makes a continuous crescendo both dynamically and by the addition of instruments culminating in an extended, vibrant percussion section feature that calls for no less than 6 players and a large battery of instruments including chimes, bells, and crotales. The piece ends with a final double restatement of the main fanfare theme (modulating twice) accompanied a relentlessly hammered eighth-note rhythm before a punched rhythmic sequence of musical exclamation points.

The quotes referenced in ...and they named it Trinity are as follows:

*"The history of science is rich in the example of the fruitfulness of bringing two sets of techniques, two sets of ideas, developed in separate contexts for the pursuit of new truth, into touch with one another."* - **Reith Lectures, 1953**

*"I believe that through discipline, though not through discipline alone, we can achieve serenity, and a certain small but precious measure of the freedom from the accidents of incarnation, and charity, and that detachment which preserves the world which it renounces."* - **12 March 1932**

*"The open society, the unrestricted access to knowledge, the unplanned and uninhibited association of men for its furtherance — these are what may make a vast, complex, ever growing, ever changing, ever more specialized and expert technological world, nevertheless a world of human community."* - **1953**

*"It is perfectly obvious that the whole world is going to hell. The only possible chance that it might not is that we do not attempt to prevent it from doing so."* - **Date unknown**

*"When you see something that is technically sweet, you go ahead and do it and argue about what to do about it only after you've had your technical success."* - **Security Hearings, 1954**

*"Genius sees the answer before the question."* - **Date unknown**

*"Now I am become Death, the destroyer of worlds."* - **Quoted as a recollection in 1965**

*"It worked!"* - **16 July 1945**

**Robert Sheldon (b. 1954)**  
**Choreography (2009)**

*Choreography* was commissioned for the 2008 ATSSB All-State Band by the Association of Texas Small School Bands. Written in overture form, the piece draws its inspiration from dance movements found in contemporary state, ballet and theatrical productions. The piece opens with fast-paced angular gestures accompanied by rapid rhythmical punctuations before yielding to a contrasting lyrical section with long, flowing lines and many opportunities for expressive playing.

**Sir Edward William Elgar (1857 - 1934)**  
**Variations on an Original Theme ("Enigma") Op. 36 (1899)**

*"To My Friends Pictured Within"*

This was Elgar's dedication for this work for orchestra written in 1899. As only initials or nicknames were given to the variations, the work remained an enigma of its own for many years to all but the subjects and Elgar's own circle of friends. Earl Slocum has selected six of the fourteen variations to transcribe for winds and percussion. Director Vives has included the additional 8<sup>th</sup> movement for our performance this afternoon.

The theme is notable for its use of a falling seventh (an Elgarian fingerprint) and for the fact that each phrase in the opening and closing sections begins on the second beat of the bar. Variation I is a portrait of the composer's wife, Alice. W.M. Baker, the subject of Variation IV, *"a country squire, gentleman, and scholar,"* is parodied by Elgar for his habit of regimenting guests at country parties. Richard P. Arnold (Variation V) was the son of a friend who played the piano *"in a self-taught manner, evading difficulties but suggesting in a mysterious way the real feeling."* George Robertson Sinclair (Variation XI), organist of Hereford Cathedral, is depicted by an episode on the banks of the Wye, when his bulldog, Dan, fell down a steep bank into the river and found his way up again. Variation VIII is an homage to Winifred Norbury, a friend Elgar regarded as particularly easy-going, hence the relatively relaxed atmosphere. The theme also refers to the Norbury house, which Elgar was fond of. At the end, a single note is held over into the next variation. The "Nimrod" of Variation IX was Elgar's great friend and publisher A.J. Jaeger (the name means "hunter" in German). The variation *"is the record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven."* The initials E.D.U., which head Variation XIV (Finale), are a paraphrase of "Edoo," Alice Elgar's pet name for her husband. *"No haven exists ... Drift upon that sea until it engulfs and submerges you in its depths".*

*The Los Alamos Community Winds would like to thank the following sponsors  
of our 2013-2014 Concert Season for their generosity:*



## About our Guest Conductor

**Robert Sheldon** has taught instrumental music in the Florida and Illinois public schools, and has served on the faculty at Florida State University where he taught conducting and instrumental music education classes, and directed the university bands. As Concert Band Editor for Alfred Music Publishing, he maintains an active composition and conducting schedule, and regularly accepts commissions for new works. Sheldon received the Bachelor of Music in Music Education from the University of Miami and the Master of Fine Arts in Instrumental Conducting from the University of Florida.



An internationally recognized clinician, Sheldon has conducted numerous Regional and All-State Honor Bands throughout the United States and abroad. His teaching career included 28 years in the Florida and Illinois public schools as well as at the University of Florida, Florida State University, Illinois Central College and Bradley University. He also held positions as conductor of the Alachua County Youth Orchestra in Gainesville, Florida and the Prairie Wind Ensemble in East Peoria, Illinois. He maintains membership in several organizations that promote music and music education. He is lead author for the SOUND INNOVATIONS FOR BAND method books, and is a co-author for the MEASURES OF SUCCESS Volume 1 method book and the SOUND INNOVATIONS FOR STRINGS method books.

The American School Band Directors Association has honored him with the Volkwein Award for composition and the Stanbury Award for teaching, and the International Assembly of Phi Beta Mu honored him with the International Outstanding Bandmaster Award. He has also been a twenty-five-time recipient of the American Society of Composers, Authors and Publisher's Standard Award for his compositions in the concert band and orchestral repertoire. His compositions have been recorded and released on compact discs including, Images: The Music of Robert Sheldon, and Infinite Horizons: The Music of Robert Sheldon, as well as numerous other recordings. Mr. Sheldon has been the topic of articles published in The Instrumentalist, Teaching Music and School Band and Orchestra Magazine, and is one of eleven American wind band composers featured in Volume I of Composers on Composing Music for Band.

## 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!