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Upcoming Concerts!


Independence Day Concert

Friday, July 4, 2014 Time TBA
Overlook Park

15th Season Opening Concert

Saturday, October 18, 2014 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

RETROSPECTIVES

HIGHLIGHTS FROM OUR FIRST 14 YEARS

FEATURING

MUSIC FOR THE ROYAL FIREWORKS — G.F. HÄNDEL
THE MOLDAU — BEDŘICH SMETANA
THE CORCORAN CADETS — JOHN PHILIP SOUSA
THE SINFONIANS — J. CLIFTON WILLIAMS
SHENANDOAH — FRANK TICHELI
AMPARITO ROCA — JAIME TEXIDOR

SATURDAY, MAY 17, 2014, 7:00 PM
CROSSROADS BIBLE CHURCH
FREE ADMISSION
SUGGESTED DONATION - \$10.00 PER GUEST

VISIT OUR WEBSITE AT WWW.LACW.ORG

PROGRAM

Amparito Roca.....Jaime Texidor (1885 – 1957)
arranged by Aubrey Winter
Deanna Teague, flute; Rex Helm, euphonium

The Sinfonians (Symphonic March).....J. Clifton Williams (1923 – 1976)
Jo Ann Howell, piccolo

Suite from “Music for the Royal Fireworks”Georg Frideric Händel (1685 – 1759)
Based on an arrangement by Hamilton Harty Arranged for Military Band by W.J. Duithoit, A.R.C.M

- I. Overture – Molto tranquillo - Allegro
- II. Alla Siciliana
- III. Boureé
- IV. Menuetto

INTERMISSION

The Moldau (Vltava), Op. 111.....Bedřich Smetana (1824 – 1884)
from Ma Vlast arranged by Mark Rogers and John Cacavas

Shenandoah.....Traditional
setting by Frank Ticheli

Gregory Armstrong, Deanna Teague, and Jo Ann Howell, flutes
Tjett Gerdom, trumpet; Tomi Scott, horn

PRESENTATION OF AWARDS

Joyce Guzik, LACW President
Member Service Awards
Music-Filled Life Scholarship

The Corcoran Cadets March.....John Philip Sousa (1875 – 1932)

PERSONNEL

Piccolo

JoAnn Howell

Flute

Gregory Armstrong†
Kay Dunn
JoAnn Howell
Carolynn Katz
Lauren McGavran
Deanna Teague

Oboe

Amanda Barry
Julie Bremser

English Horn

Anne Marie Peeters Weem

Bassoon

Katie Brown
Kathy Lestone

Clarinet

Charlotte Berg*
Barbara Cohn
Joyce Guzik†
Janet Hill
Rob Pelak
Allie Thompson
Katie Weisbrod

Bass Clarinet

Phil Tubesing

Alto Saxophone

John Berg
Rob Dunham

Tenor Saxophone

Craig Martin

Baritone Saxophone

Wendy Keffeler

Trumpet

Tjett Gerdom
Alan Hurd
Dave Korzekwa
Bruce Letellier†
Mandy Marksteiner
Peter McLachlan
Amber Pezan
Glen Wurden

Horn

James Beinke
Tomi Scott

Trombone

Brandon Bao*
Robert Frazer
Jan Gaynor
Dorothy Kincaid
Bruce Warren†

Euphonium

Rex Hjelm

Tuba

Deniece Korzekwa†
Steve Ross

Percussion

Kip Bishofberger
Stuart Bloom
Lucy Frey
Carl Necker
Len Stovall

Harp/Keyboard

Frances DeNuit

* Student member
† Principal

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PROGRAM NOTES

Jaime Texidor (1885 – 1957)

Amparito Roca (1936)

LACW's first performance - April 28, 2001

Jaime Texidor was a composer, conductor and publisher who lived most of his life in Baracaldo, a city in Northern Spain. He was born in Barcelona in 1885, and it is said that he played saxophone in a military band for several years. In 1927, he became the conductor of the Baracaldo Municipal band. He retained this position until 1936, and over this period, he composed so much band music that he decided to establish his own publishing company. Texidor died in Barcelona in 1957. His daughter Maria, an excellent composer herself, still lives in Baracaldo.

Texidor wrote an enormous number of compositions for band, including tangos, potpourris, jotás, and waltzes. He also wrote over one hundred Paso Dobles, the mainstay of the Spanish repertoire. *Amparito Roca* is one of the most well and known and beloved of all the Paso Dobles in the modern band literature.

J. Clifton Williams (1923 – 1976)

The Sinfonians (Symphonic March) (1960)

LACW's first performance - March 9, 2004

James Clifton Williams Jr. was born in Traskwood, Arkansas, in 1923. Despite the financial difficulties of the depression of the early 1930's, Williams fared well in school, learning the piano, mellophone, and french horn. In his senior class of 600, he was voted the most outstanding in artistry, talent, and versatility. In 1942, he joined the Army Air Corps as a bandsman, serving as drum major and composing works at every opportunity. After the war, he attended Louisiana State University and went on to earn his M. M. degree at the Eastman School of Music in 1949. He taught at the University of Texas at Austin for seventeen years. In the 10 years before his death in 1976, he served as chairman of the department of theory and composition at the University of Miami, where he was influenced by and became close friends with Frederick Fennell.

The Sinfonians was commissioned by the Phi Mu Alpha Sinfonia Fraternity of America. It opens with an extended fanfare introduction before the horns state the familiar Sinfonian theme: "Hail Sinfonia! Come, brothers, hail!" The words (by Charles Lutton) are set to the music of Arthur Sullivan. The melody is then completed, embellished, and extended in the style of the composer. The work is dedicated to Archie N. Jones, former president of the fraternity and later director of that organization's foundation. Williams conducted the first performance at the fraternity's national convention in Cincinnati, Ohio, in July 1960.

Lou Santoro Insurance Agency

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The Los Alamos Community Winds



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Georg Frideric Händel (1685 – 1759)
Music for the Royal Fireworks (1749)
LACW's first performance - November 15, 2002

It was in the twilight of the Baroque that the most notable wind band concert of the 18th century took place in London in April of 1749. The War of the Austrian Succession had concluded the previous October with the signing of the Treaty of Aix-la-Chapelle. As part of the celebration of peace, workmen were directed to construct a monument with a triumphal arch and colonnades including statues of Greek gods and a bas-relief of the king to serve as the centerpiece for an enormous fireworks display. It was the task of the celebrated composer George Frederick Handel to supply music for the occasion. From the beginning there was some furor as to what type of music and instrumentation would be most appropriate. Surviving letters indicate that Handel preferred a combination of horns, trumpets, and strings, while the king was intent on having (if any music was to be had at all) a martial style of music, which excluded strings. On March 28, 1749 the Duke of Montague wrote:

"I think Hendel now proposes to have but 12 trumpets and 12 French horns; at first there was to have been sixteen of each, and I remember I told the King so, who, at that time, objected to their being any musick; but, when I told him the quantity and number of martial musick there was to be, he was better satisfied, and said he hoped there would be no fiddles. Now Hendel proposes to lessen the number of trumpets, etc. and to have violeens. I dont at all doubt but when the King hears it he will be very much displeased. If the thing war to be in such a manner as certainly to please the King, it ought to consist of no kind of instrument but martial instruments. Any other I am sure will put him out of humour, therefore I am shure it behoves Hendel to have as many trumpets, and other martial instruments, as possible, tho he dont retrench the violins, which I think he shoud, tho I beleeve he will never be persuaded to do it. I mention this as I have very lately been told, from very good authority, that the King has, within this fortnight, expressed himself to this purpose."

The autograph score indicates the eventual instrumentation was 9 trumpets, 9 horns, 24 oboes, 12 bassoons, and 3 pairs of kettledrums (plus contra-bassoon and bass serpent, later deleted). Händel later noted that strings should double oboe and bassoon parts, which suggests either a compromise was reached between the composer and the king, or simply stubbornness on the composer's part.

The rehearsal on April 21 was a great success. The band of 100 played to an audience of 12,000 at the Vauxhall gardens, creating such interest that:

"So great a resort occasioned such a stoppage on London Bridge, that no carriage could pass for 3 hours."



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ABOUT OUR DIRECTOR

Ted Vives is now in his 14th 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, the Conductor's Guild, and WASBE (World Association of Symphonic Bands and Ensembles.) 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.

DID YOU KNOW?

The Los Alamos Community Winds is always looking for new members? Did you play an instrument in high school? In college? If you did, you may have put it away 10, 20, 30 or more years ago, and thought that you would never be able to play again. Well, the LACW is your chance to put your talents to good use. The Los Alamos Community Winds is open to all-comers. We have members from middle school to senior citizens and the only requirement is that you know how to play an instrument. We are also always looking for volunteers to help with various projects and “behind the scenes” activities. If you have Tuesday evenings free, then the LACW is for you. Why not check us out and join in the fun and music?

We rehearse from 7:00 – 9:00 p.m. at the Los Alamos High School band room from September – May and at White Rock Baptist Church from June - August. Come join the band!

The celebration itself was another matter. Horace Walpole described the event as follows:

“The rockets, and whatever was thrown up into the air, succeeded might well; but the wheels, and all that was to compose the principal part, were pitiful and ill-conducted, with no changes of coloured fires and shapes: the illumination was mean, and lighted so slowly that scarce any body had patience to wait the finishing; and then, what contributed to the awkwardness of the whole, was the right pavilion catching fire, and being burnt down in the middle of the show.”

No mention is made regarding the music, which may explain why Händel quickly scheduled another concert within a month. The *Music for the Royal Fireworks* was, without a doubt, the most famous composition and performance of wind music to date, due to the size of the ensemble required as well as the large audience that received it.

Bedřich Smetana (1824 – 1884)

The Moldau, Op.111, from Má Vlast (My Fatherland)(1874)

LACW's first performance - March 9, 2004

Smetana, a devoted Bohemian nationalist, came to be recognized as a symbol of Czech musical identity in the 19th century. His political consciousness was forged in the unsuccessful revolt against Austrian rule in 1848, and he was a lifelong Bohemian patriot. His musical works, including his wildly successful operetta *The Bartered Bride*, are filled with identifiably Bohemian musical gestures, but his most overtly nationalistic works are the cycle of six symphonic poems written during the 1870s, collectively titled *Má Vlast*. The symphonic poem, a genre created some twenty years earlier by Smetana's friend Franz Liszt, was the perfect form for Smetana's patriotic expressions.

The basic concept is to derive the musical form of an orchestral piece from some extra-musical idea, story, or visual image. Smetana extended this concept to create six closely-interconnected pieces, linked not only by common musical themes, but by overall imagery and idealistic attitudes. The six sections of *Má Vlast--Vysehrad, Vltava (The Moldau), Sarka, Z ceskych luhu a háju (From Bohemia's Fields and Forests), Tábor*, and *Blaník*--were composed between 1874 and 1879, and were immediately accepted as symbols of Czech pride. A review of the first concert performance of the complete cycle in 1882 is typical of their reception in Prague:

"After the Vltava, a real hurricane of applause broke loose; his name resounded on every side amidst indescribable cheers, the audience rose to its feet, waving hats and scarves towards the master to whom glorious bouquets with splendid ribbons in national colors were handed, and the same unending storm of applause was repeated after each of the six parts of the cycle..."

Ironically, the composer would not have heard this thunderous applause: he was completely deaf by 1875, the result of syphilis. Smetana, by all accounts, seems to have been unfazed by deafness--it allowed solitude for composition--but eventually the disease lead to his confinement in an asylum and his death in 1884.

The Moldau (Vltava) is certainly the most popular of the cycle, and it is a wonderful example of Romantic programmatic writing. (Indeed, it is a favorite teaching piece among those who teach music appreciation classes!) Smetana provided a program for the published score in 1879:

"The composition depicts the course of the river, beginning from its two small sources, one cold the other warm, the joining of both streams into one, then the flow of the Moldau through forests and across meadows, through the countryside where merry feasts are celebrated; water nymphs dance in the moonlight; on nearby rocks can be seen the outline of ruined castles, proudly soaring into the skies. The Moldau swirls through the St. John Rapids and flows in a broad stream towards Prague. It passes Vysehrad, and finally the river disappears in the distance as it flows majestically into the Elbe."

Frank Ticheli (b. 1958)
Shenandoah (1999)

The Shenandoah Valley and the Shenandoah River are located in Virginia. The origin of the name for this river and valley is obscure. The origins of the folk song are equally obscure, but all date to the 19th century. Many variants on the melody and text have been handed down through the years with the most popular telling the story of an early settler’s love for a Native American woman. The composer writes:

“In my setting of Shenandoah I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy — its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work’s mood ranges from quiet reflection, through growing optimism, to profound exaltation.”

John Philip Sousa (1875 – 1932)
The Corcoran Cadets March (1890)
LACW’s first performance - July 4, 2010

The Corcoran Cadets drill team was the pet of Washington, D.C., being the most notable of the drill teams that flourished there after the Civil War. Their average age was 16, and they presented a snappy

picture with their colorful uniforms, wooden rifles, and youthful enthusiasm. They competed vigorously with units from Washington and other towns, and were the first company of cadets to be mustered into the National Guard. Their esprit de corps was high, and the Corcoran Cadets Veterans' Association held annual reunions for many years.

The "Corcorans" had their own band. Although it is not recorded, they probably made a formal request for this march. Sousa's affirmative response, "to the officers and men of the Corcoran Cadets, was no doubt tendered by an early association with William W. Corcoran, for whom the Cadets were named. It was he who nearly changed American musical history by considering Sousa for a musical education in Europe. Sousa had declined this opportunity, and the march was probably a belated expression of appreciation.

John Philip Sousa composed 136 marches in the years between 1880 and his death in 1932. The percentage of those which achieved a lasting success is a very high one-third of that total output. Sousa’s marches are probably the most enduring, most played music by an American composer; they are timeless, fadless, remarkable little essays in a deceivngly simple musical form.

They offer the interested conductor and scholar a clear line of continual development. Their first decade began with *Our Flirtation* (1880), during which time he produced 28 titles including such varied and original pieces as *Sound Off*, *The Rifle Regiment*, *The Picadore*, *The Thunderer*, *The Washington Post*, and *Semper Fidelis*.

The second decade began with *The Corcoran Cadets March* (1890), Sousa’s eighth-note march designed more for sit-down playing than for the field, street, or dance floor. It is as though he set out deliberately to compose a piece in duple time that would be produced with minimum resources yet be rhythmically neat, texturally clean, harmonically and melodically satisfying and (for him) stylistically unique. He succeeded, writing his most tightly-knit, rhythmically integrated and sparsely conceived piece, from the first note to the last.

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