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Upcoming Concerts!

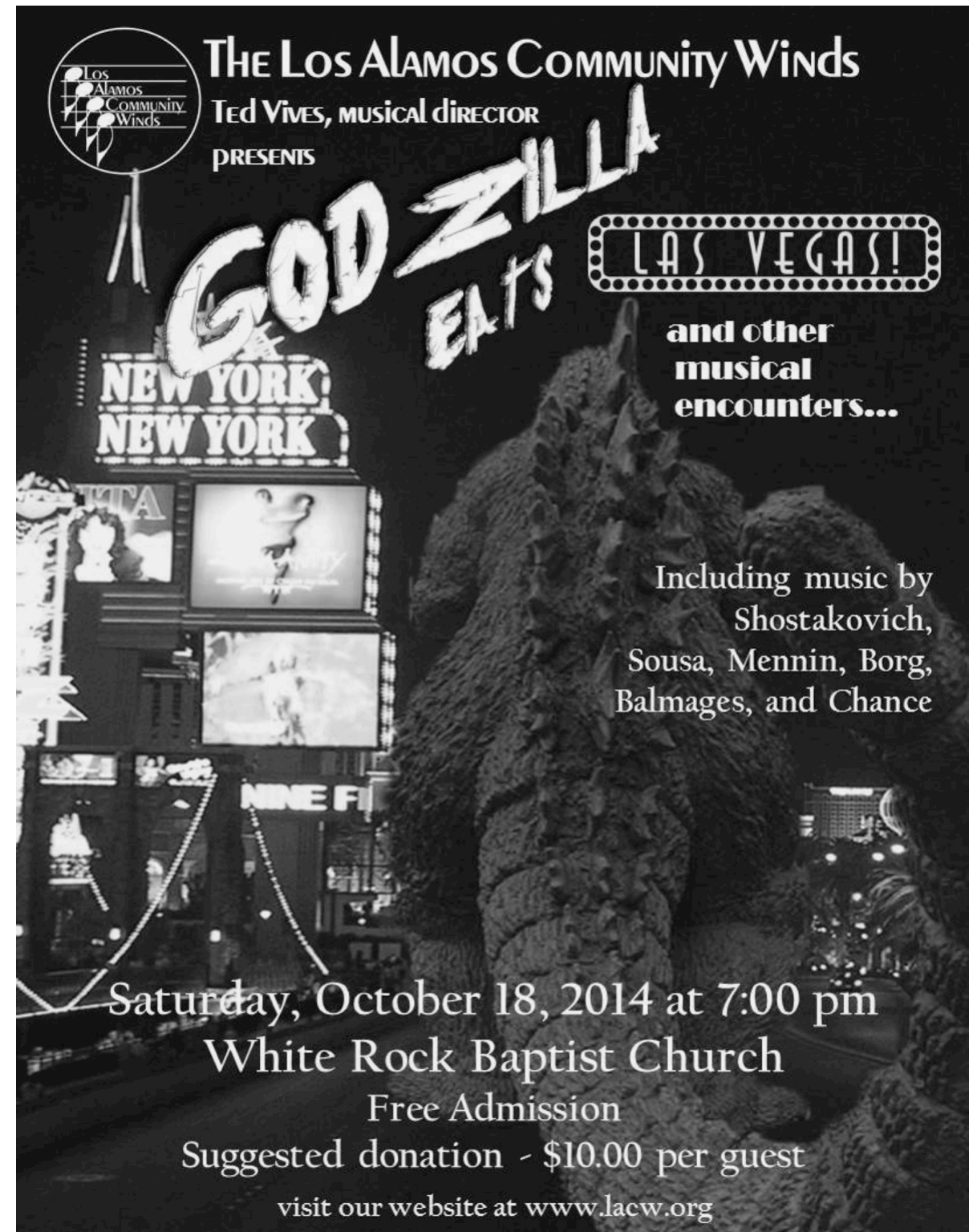
#### **4<sup>th</sup> Annual Holiday Prism Concert**

Saturday, December 13, 2014 7:00 p.m.  
Crossroads Bible Church

#### **Marching in March**

Saturday, March 28, 2015 7:00 pm  
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**  
**PRESENTS**

# **GOD ZILLA EATS**

**NEW YORK NEW YORK**

**LAS VEGAS!**

**and other musical encounters...**

Including music by  
Shostakovich,  
Sousa, Mennin, Borg,  
Balmages, and Chance

**Saturday, October 18, 2014 at 7:00 pm**  
**White Rock Baptist Church**  
**Free Admission**  
**Suggested donation - \$10.00 per guest**  
visit our website at [www.lacw.org](http://www.lacw.org)

PROGRAM

Festive Overture.....Dmitri Shostakovich (1906 – 1975)  
*transcribed by Donald Hunsberger*

The Gladiator.....John Philip Sousa (1854 – 1932)

Godzilla Eats Las Vegas!.....Eric Whitacre (b. 1970)

Jo Ann Howell, piccolo; Bryan Fearey, clarinet;  
Bruce Letellier, trumpet; Amanda Barry, oboe;

INTERMISSION

Canzona.....Peter Mennin (1923 - 1983)

Generalståbens Honørmarsj.....Oskar Borg (1851 – 1930)  
*arranged by Age Hermansen*

Silence Overwhelmed.....Brian Balmages (b. 1975)  
  
Amanda Barry, oboe; Tjett Gerdom, trumpet

Variations on a Korean Folk Song.....John Barnes Chance (1932 – 1972)  
  
Amanda Barry, oboe; Tjett Gerdom, trumpet

PERSONNEL

Piccolo

JoAnn Howell

Flute

Ivanna Austell  
Kay Dunn  
JoAnn Howell  
Carolynn Katz†  
Wendy Keffeler  
Mary Ann Martinez

Oboe

Amanda Barry  
Julie Bremser†  
Jennifer Necker\*

English Horn

Julie Bremser

Bassoon

Katie Brown

Clarinet

Scott Bordenet  
Lori Dauelsberg  
Rob Dunham  
Bryan Fearey  
Mandy Gehring  
Joyce Guzik  
Rob Pelak†  
Katie Protin

Bass Clarinet

Barbara Cohn  
Phil Tubesing

Alto Saxophone

Bob Chrien†  
Colleen Fearey

Tenor Saxophone

Doyle Lovell

Baritone Saxophone

John Lang

Trumpet

Tjett Gerdom  
Alan Hurd  
Dave Korzekwa†  
Bruce Letellier  
Peter McLachlan  
Amber Pezan

Horn

Jim Beinke  
Elizabeth Hunke  
Jennifer James  
Dori Smith†  
Chantal Steiber

Trombone

Robert Frazer  
Jan Gaynor  
Phil Jones  
Dorothy Kincaid  
Bruce Warren†

Euphonium

Rex Hjelm

Tuba

Sean Dunham  
Deniece Korzekwa†  
Steve Ross

Electric Bass

Greg Schneider

Piano

Robin Gurule

Percussion

Kip Bishofberger  
Stuart Bloom†  
Robin Gurule  
Carl Necker  
Len Stovall

† Principal  
\*Student Member

BOARD OF DIRECTORS

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Jo Ann Howell Secretary  
Rob Pelak, Treasurer

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



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 13<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:

<http://www.danielpearlmusicdays.org>



## PROGRAM NOTES

### Dmitri Shostakovich (1906 – 1975) *Festive Overture* (1954)

Dmitri Dmitriyevich Shostakovich was a Russian composer and pianist, and a prominent figure of 20th-century music. He achieved fame in the Soviet Union under the patronage of Soviet chief of staff Mikhail Tukhachevsky, but later had a complex and difficult relationship with the government. Nevertheless, he received accolades and state awards and served in the Supreme Soviet of the RSFSR (1947–1962) and the Supreme Soviet of the Soviet Union (from 1962 until his death).

After a period influenced by Sergei Prokofiev and Igor Stravinsky, Shostakovich developed a hybrid style, as exemplified by *Lady Macbeth of the Mtsensk District* (1934). This single work juxtaposed a wide variety of trends, including the neo-classical style (showing the influence of Stravinsky) and post-Romanticism (after Gustav Mahler). Sharp contrasts and elements of the grotesque characterize much of his music.

Dmitri Shostakovich composed *Festive Overture* in 1954, in a period between *Symphony No. 10* and the *Violin Concerto*. Its American premier was given by Maurice Abravanel and the Utah Symphony Orchestra in 1955. In 1956, the New York Philharmonic under Dmitri Mitropoulos presented the overture in Carnegie Hall. The Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian Military band, i.e. a complete orchestra wind, brass and percussion section plus a family of saxhorns. This transcription has been scored for the instrumentation of the American symphonic band by Donald Hunsberger.

### John Philip Sousa (1854 – 1932) *The Gladiator* (1886)

Nothing among Sousa's memoirs reveals the identity of the "gladiator", but the first printing of the sheet music carried a dedication to Charles F. Towle of Boston. Towle was a journalist who was editor of the *Boston Traveller* at the time this march was written, but the nature of his association with Sousa is not known. Sousa's daughter, Helen, conjectured that her father might have been inspired by a literary account of some particular gladiator; it is unlikely that he would have dedicated a march to gladiators in general because of their ferocity and deeds of inhumanity, but perhaps one noble gladiator who had been a victim of circumstances might have been his inspiration. There has also been speculation that the march had some Masonic significance, inasmuch as it was written at the time he was "knighted" in Columbia Commandery No.2, Knights Templar, but this lacks substantiation.

For Sousa, *The Gladiator* brought back both happy and unhappy memories. In 1885 he had written the dirge *The Honored Dead* for Stopper and Fisk, a music publisher in Williamsport, Pennsylvania. They were so pleased that they asked him to write a quickstep march. He responded with *The Gladiator*, but they rejected it. Their shortsightedness cost them dearly; Sousa then sold it to Harry Coleman of Philadelphia and it eventually sold over a million copies.

When he heard this march performed by an organ grinder on the streets of Philadelphia, Sousa realized to his great delight that one of his compositions had finally achieved widespread popularity.

**Eric Whitacre (b. 1970)**  
**Godzilla Eats Las Vegas (1996)**

Godzilla Eats Las Vegas! was commissioned by the University of Nevada Las Vegas, Thomas G. Leslie, conductor, and received its premiere November 28th, 1996. It is envisioned as a movie screenplay that the composer has included and which we invite you to follow along during the performance.

Part One

FADE UP It is a Bright and Sunny day as the sequined curtain rises on tinsel town, and the excitement of a new day filled with the possibility of The Big Payoff is practically palpable. The band kicks off the show in high gear and all is well as we suddenly hear:

CUT TO DESERT A lone shakuhachi flute ushers the arrival of something really VERY bad.

CUT BACK TO BAND A relaxed rhumba. showgirls blissfully jiggle.

CUT TO MILITARY COMMAND CENTER (stock footage) Morse code signals the confirmation of approaching doom.

CUT BACK TO BAND The players finish off their third set and head for the bar; outside we hear:

SLOW ZOOM Oh no, oh no, oh no, it's:

CLOSE UP Godzilla! Glorious Godzilla!

VARIOUS QUICK CUTS (stock footage) Godzilla destroys cars, screaming tourists, ect.

CUT BACK TO BAND The band, quasi Greek Chorus, calls for Godzilla to Mambo.

GODZILLA, FULL FRAME Godzilla mambos, casually crushing hysterical Vegans without missing a step.

EXTREME CLOSE UP A tiny terrier barking bravely, then:

CUT BACK TO GODZILLA Demolishing everything in his path... not even the doggie escapes!

WIDE PAN As Godzilla heads down the strip, searching relentlessly for:

CLOSE UP (stock footage) Frank Sinatra (Stomped!)

CLOSE UP (stock footage) Wayne Newton (Stamped!)

CLOSE UP (stock footage) Liberace (Stepped upon!)

VARIOUS CUTS The Village Gods destroyed, Godzilla continues his carnage until the City of Sin is leveled!



*Congratulations!*

to

*The Los Alamos Community Winds*

*3<sup>rd</sup> Place*

*The 2014 American Prize in Wind Ensemble Performance*

*Community Division*



*May this honor inspire you to continue to strive for the highest levels of quality in all your musical endeavors.*

*David Katz, chief judge*



## ABOUT OUR DIRECTOR

**Ted Vives** is now in his 15<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, 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!

## Part Two

FADE UP A fearless army of Elvies (Elvii) appear in the distance, formation marching through the littered streets

VARIOUS CLOSE UPS The Elvii attack, using bombers, missiles, etc.

EXTREME CLOSE UP One wicked laugh from Godzilla and the Elvii scatter like mice!

QUICK CUT (stock footage) The Sphinx sits outside The Luxor, looking seductive in a Mae West sort of way.

CLOSE UP Godzilla takes one look and his eyes pop out of his head.

QUICK CUTS The Sphinx (Sphintress?) seduces the Reptile, who instantly falls in love and begins to...

WIDE SHOT ...tango with her.

SPLIT SCREEN As they dance, the Elvii slowly regroup and head for the:

QUICK CUT (stock footage) Pirate ships at Treasure Island

ACTION SEQUENCE (MONTAGE) The Elvii approach the dancing monster and launch a ferocious volley of cannonballs directly at him.

QUICK CLOSE UPS The cannonballs find their mark, and Godzilla:

WIDE SHOT Falls to the ground, annihilated. The Elvii are triumphant!

CROSSFADE The lounge is open again, and the city of Las Vegas toasts the victory. The scene climaxes with:

VARIOUS CUTS (stock footage) People happy, tearful, ect. Stock footage, stock music.

SLOW FADE OUT AND FADE UP A dark, ominous, and very familiar sound...

SLOW ZOOM Godzilla lives! Godzilla lives! Complete terror (possible sequel?).

WIDE SHOT The Show is over. The End.

FADE TO BLACK

## Peter Mennin (1923 – 1983)

### Canzona (1951)

Peter Mennin was born in Erie, Pennsylvania, began formal music studies at the age of seven, and quickly became interested in composition. He completed his Symphony No. 1 at the age of 18. He received his musical training at Oberlin Conservatory and the Eastman School of Music, where he studied with Howard Hanson and Bernard Rogers. In 1947, after receiving his Ph.D degree, he was appointed to the faculty of the Juilliard School, where he remained for ten years. In 1957, Mennin received a Guggenheim Fellowship and he spent a year in Europe and then served as Director of the Peabody Conservatory of Music. Four years later, Mennin returned to the Juilliard School as its President; a position he held until his untimely death in 1983. Mennin's compositional style was his own, as he never aligned himself with any particular school or style. He composed without a piano or other musical instrument. The form and orchestration of a work would be completely designed in his head before he ever put a note to paper. Besides his six symphonies, Mennin has composed concertos, string quartets, sonatas, and choral works.

*Canzona* was commissioned in 1950 by prestigious band director Edwin Franko Goldman. Goldman believed that the future of the concert band required the development of a significant repertoire from contemporary composers. At the time the work was commissioned, many composers felt that they could not advance their careers by writing for concert band. It is not clear if this was a sentiment shared by Peter Mennin, as *Canzona* is the only work that he composed for concert band. Mennin chose the title in homage to the late Renaissance instrumental forms of that name. Canzoni were particularly popular with Giovanni Gabrieli, who used the acoustics of the Cathedral of St. Mark in Venice to provide contrasting, antiphonal statements from opposing brass voices. Mennin has introduced that same polyphony into his composition and combined it with modern harmony and structure. Woodwinds and brass alternately reinforce and complement each other. Even during the solo passages, the tempo marking of *Allegro Deciso* underscores the powerful rhythms and themes.

**Oskar Borg (1851 – 1930)**  
**Generalståbens Honørmarsj (1916)**

Oscar Borg was a Norwegian composer and conductor born in Halden, Norway. He is best known for his compositions of marches for wind bands.

Borg attended the Royal College of Music (*Musikaliska Akademien*) in Stockholm, under the sponsorship of the Crown Prince of Sweden, later King Oscar II of Sweden. He entered the Academy in 1869 and took the music director exam with top marks in the spring of 1872. He had a contractual obligation to return to his old band. He gave his first concert in his hometown as flautist and violinist during October 1872. When in 1881, conductor Friedrich August Reissiger resigned as director of the 1st Brigades Band, Oscar Borg was his replacement. Borg remained the director of the 1st Brigades Band in Halden until he resigned 11 June 1918.

Oscar Borg composed 60 marches for military bands, 275 songs and about 170 arrangements. Among the marches most played are *Kong Haakon VII's Honørmarsj* (1905), *Kronprins Olavs Honørmarsj*, *Den Norske Løve* (1894) and *Norsk Turnermarsj* (1886). He received the King's Medal of Merit in gold and was made a Knight 1st Class of the Order of Vasa. He was awarded the King Oscar II Medal in gold, and Kaiser Wilhelms Krieg Verdienstmedalje.

*Generalståbens Honørmarsj* was written in 1916 in connection with a restructuring of the Norwegian Armed Forces. It is currently used as the Honorary March of The Norwegian Central Command.

**Brian Balmages (b. 1975)**  
**Silence Overwhelmed (2010)**

Brian Balmages is an award-winning composer, conductor, producer, and performer. He holds a bachelor's degree in music from James Madison University and a master's degree from the University of Miami in Florida. His compositions have been performed worldwide at the state,

national and international level. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, University of Miami Wind Ensemble, Boston Brass, and the Dominion Brass Ensemble. In 2012, Mr. Balmages received the prestigious Albert Austin Harding Award from the American School Band Directors Association. He is also a 2010 winner of the Harvey G. Phillips Award for Compositional Excellence, presented by the International Tuba-Euphonium Association.

This mature lyrical work uses complex harmonies and textures amidst a sea of colors and timbres. Great opportunities for chamber playing exist throughout, with solos provided for oboe (cued elsewhere) and trumpet. From the softest and darkest of sounds to the most powerful and soaring lines, this work is certain to take you on an incredible emotional journey.

**John Barnes Chance (1932 – 1972)**  
**Variations on a Korean Folk Song (1966)**

A Texas native, John Barnes Chance was born in Beaumont in 1932. He played percussion in high school and started composing. Attending the University of Texas under a scholarship, he earned his bachelor's and master's degrees in music, studying under Clifton Williams. After graduation, he began a three year tour of duty in the Army service bands as a percussionist and arranger. After his discharge, he received a grant from the Ford Foundation's Young Composers Project and was assigned to the Greensboro, North Carolina public schools. He wrote seven pieces for school ensembles including *Incantation and Dance*. In 1966, his *Variations on a Korean Folk Song* received the Ostwald Award from the American Bandmasters Association. The following year he was appointed to the faculty of the University of Kentucky, where he was later appointed head of the theory-composition program. In 1972, Chance's promising career was cut short when he died from cardiac arrest after a tent pole accidentally contacted an electrified fence in his backyard.

While stationed with the U.S. Army in Korea in the late 50's, Chance became fascinated by the popular folk melody *Arirang*, using it as the basis for his *Variations on a Korean Folk Song*. *Arirang* is traditional Korean song of love and heartbreak that can be found in many variations, with an origin that may date back 1000 years. The pentatonic (5 tone) theme is heard at the outset of this composition and is contrasted with five variations.