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Upcoming Concerts!

Ashley Pond Summer Concerts

Tuesdays, 7:00 p.m. - June 16 and July 14,

Independence Day Concert

Saturday, July 4, 2015 Time TBA
Overlook Park

Science Week – September 7-14

Time and Location 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 visit our website at: <http://www.lacw.org>
or email us at info@lacw.org



THE LOS ALAMOS COMMUNITY WINDS

Ted VIVES, musical director

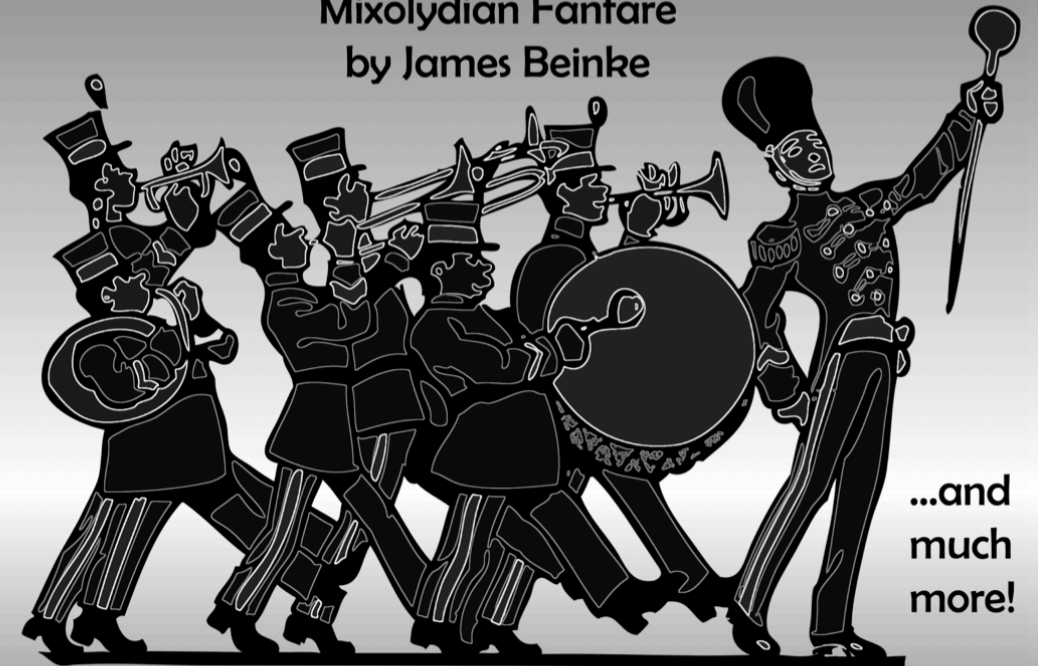
PRESENTS

MARCHING IN MARCH

A Celebration of the Heritage of the Concert Band

**Featuring works by Grainger, Sousa,
Jager, Alford and...**

**The World Premiere Performance of
Mixolydian Fanfare
by James Beinke**



**...and
much
more!**

**SATURDAY, MARCH 28, 2015 AT 7:00 PM
CROSSROADS BIBLE CHURCH**

PROGRAM	
Esprit de Corps.....	Robert Jager (b. 1939)
Fairest of the Fair.....	John Philip Sousa (1854 – 1932) <i>edited by Frederick Fennell</i>
Marche from “The Love for Three Oranges”	Sergei Prokofiev (1891 – 1953) <i>arranged by Clair W. Johnson</i>
Lincolnshire Posy.....	Percy Aldridge Grainger (1882 – 1961)
I. Dublin Bay (Sailor’s Song)	
II. Horkstow Grange (The Miser and his Man: A Local Tragedy)	
III. Rufford Park Poachers (Poaching Song)	
IV. The Brisk Young Sailor (Who Returned to Wed his True Love)	
V. Lord Melbourne (War Song)	
VI. The Lost Lady Found (Dance Song)	

INTERMISSION

Mixolydian Fanfare.....	James Beinke (b. 1935) <i>World Premier Performance</i>
World Events March.....	J.S. Zamecnik (1872 – 1953) <i>arranged by Floyd St. Clair</i>
The Imperial March.....	John Williams (b. 1932) <i>transcribed by Ted Vives</i>
Army of the Nile.....	Kenneth Alford (1881 - 1945) <i>edited by Frederick Fennell</i>
January February March.....	Don Gillis (1912 – 1978)
Einzugsmarsch der Bojaren (Entry March of the Boyars).....	Johan Halvorsen (1864 – 1935) <i>arranged by L. P. Laurendeau</i>

PERSONNEL		BOARD OF DIRECTORS
<u>Piccolo</u>	JoAnn Howell	Carolynn Katz, President Jo Ann Howell Secretary Rob Pelak, Treasurer
<u>Flute</u>	Ivanna Austell Suzuko Brown Kay Dunn Carolynn Katz Loree Lynch Laurie McGavran†	Members at-large Carl Necker Laurie McGavran
<u>Oboe</u>	Amanda Barry Julie Bremser†	<div> We would like to gratefully acknowledge those individuals and businesses that support us with their tax-deductible contributions. It is through their generosity that we are able to continue to provide free concerts to the public. Thank You! </div>
<u>English Horn</u>	Julie Bremser	
<u>Bassoon</u>	Dennis Davies-Wilson	
<u>Clarinet</u>	Beau Barker Rachel Bragg Lori Dauelsberg Mandy Gehring Joyce Guzik† Janet Hill Rob Pelak Katy Protin Allie Thompson	
<u>Bass Clarinet</u>	Barbara Cohn Phil Tubesing	
<u>Soprano Saxophone</u>	Phil Tubesing	<u>Symphony Level (\$3000+)</u> <u>Concerto Level (\$1000 - \$2999)</u> Los Alamos National Laboratory Security Volunteer Match Carolynn Scherer and Joel Katz Anonymous
<u>Alto Saxophone</u>	John Berg Bob Chrien† Paul Lewis	<u>Sonata Level (\$500 - \$999)</u> John Berg Bryan Fearey and Maureen A. Connolly
<u>Tenor Saxophone</u>	Doyle Lovell	<u>Etude Level (\$100 - \$499)</u> Julie Bremser and Carl Necker Lori Dauelsberg Dean Decker Michael Lyon Donald and Katherine Vives
<u>Baritone Saxophone</u>	John Lang	
<u>Trumpet</u>	Tjett Gerdorf† Alan Hurd Dave Korzekwa Bruce Letellier Peter McLachlan Amber Pezan	
<u>Horn</u>	Jim Beinke Angela Herring Elizabeth Hunke Jennifer James†	
<u>Trombone</u>	Robert Frazer Jan Gaynor Phil Jones Dorothy Kincaid Bruce Warren†	
<u>Euphonium</u>	Rex Hjelm† Kari Schoenberg	
<u>Tuba</u>	Deniece Korzekwa† Steve Ross	
<u>Percussion</u>	Stuart Bloom† Lucy Frey Carl Necker Len Stovall	
<u>Piano</u>	Julian Chen	
	† Principal	

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Monday – Friday
8:30 A.M. – 5:30 P.M.



PROGRAM NOTES

Robert Jager (b. 1939) *Esprit de Corps* (1984)

Robert Jager was born in Binghamton, New York. From 1962 to 1965 he was arranger/composer for the US-Navy Armed Forces School of Music. He completed his studies and graduated from the University of Michigan in 1968. He then went on to be the lecturer in composition and directing at Old Dominion University in Norfolk, Virginia. In 1971, he left Old Dominion University to become a professor at Tennessee Technological University in Cookeville, TN from which he retired in 2001.

Esprit de Corps Based on *The Marines' Hymn*, and is a kind of fantasy-march, as well as a tribute to the United States Marine Band. Full of energy and drama, the composition has its solemn moments and its lighter moments (for example, the quasi-waltz in the middle of the piece). The composer intends that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of its conductor, Colonel John R. Bourgeois, for whom the initial tempo marking, "Tempo di Bourgeois," is named. Colonel John Bourgeois is a dramatic, spirited conductor, who reflects the excitement of the music being played. When a tempo is supposed to be "bright" he makes sure it is exactly that. Because the tempo of *Esprit de Corps* is to be *very bright*, the marking just had to be "Tempo di Bourgeois!"

John Philip Sousa (1854 – 1932) *Fairest of the Fair* (1908)

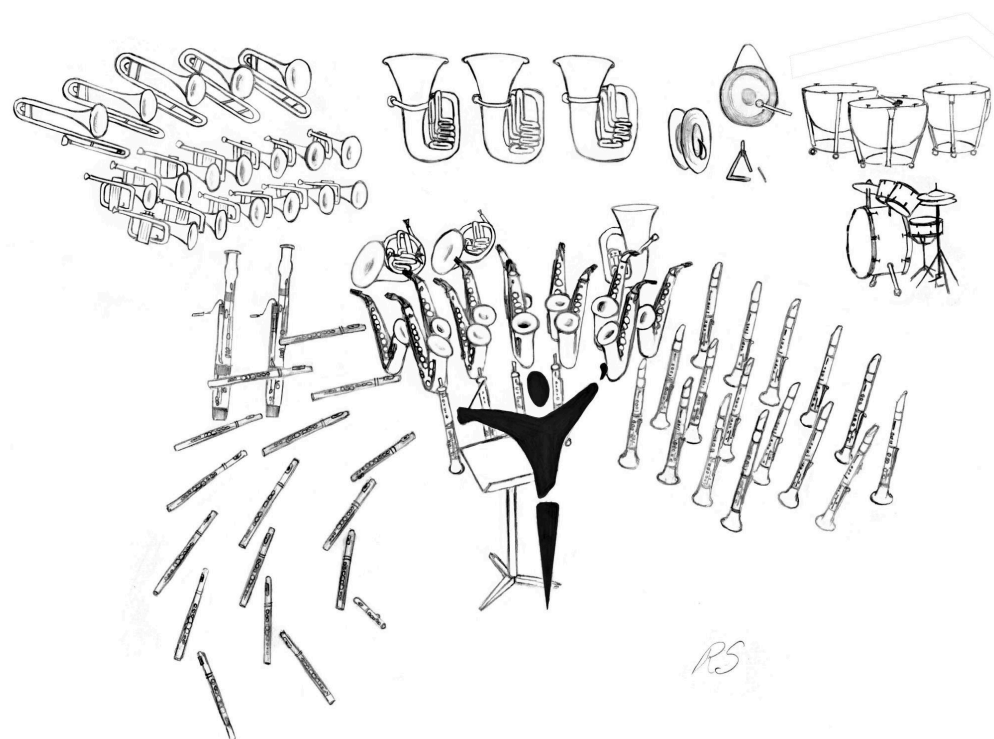
Are there any band concert goers who have not heard of John Philip Sousa? The very name is almost synonymous with the American concert band. Serving as director of the Marine band for nearly 40 years, Sousa's influence and importance to our heritage is without equal.

Fairest of the Fair was composed for the annual Boston Food Fair and dedicated to the Boston Retail Grocers' Association. The Sousa Band was a primary attraction for several seasons at these fairs. It is said that the memory of a pretty girl Sousa had seen at a previous fair inspired this composition, which is more melodic and less military in style than most of his marches.

Sergei Prokofiev (1891 - 1953) *Marche from "The Love of Three Oranges"* (1919)

Prokofiev arrived in New York City in the early fall of 1918 for what would be a four year stay in America. The journey (which included a Trans-Siberian Railroad leg to Vladivostok – brutal even in non-revolutionary times) was beset by delays and took nearly four months to complete. Along the way, he was convinced that the United States would be more welcoming than his originally intended destination of South America.

The welcome was cool at first. Prokofiev was held in San Francisco by immigration officials but thanks to the generosity of some ex-pat countrymen, he made his way east soon enough. It was in Chicago that Prokofiev was engaged by the city's Opera Company in a discussion about a production of *The Gambler*.



Unfortunately, Prokofiev didn't have the score with him but he had arrived in America with an idea for a new project. During his interminable voyage he had been working on a libretto based on the Russian adaptation of a commedia dell'arte play by Carlo Gozzi called *The Love for Three Oranges*. The Opera's Italian-born conductor was thrilled by the suggestion and the new work was commissioned and completed in 1919. The story tells of a young prince who, after laughing at a witch when she trips, is cursed by her to seek and fall in love with three oranges. The prince finds the oranges and opens them in turn. Each reveals a hidden maiden and the first two quickly die of thirst. The third, rescued with a drink from the prince, survives to become his bride. The opera is comical but not in a vacantly silly way. There is a certain piquancy to the fantastical characters and their interactions and Prokofiev actually seems to be lampooning the mild farces to which *The Love for Three Oranges* is often compared. He extracted a six-movement concert suite in 1924 from which this march is drawn.

Percy Aldridge Grainger (1882 – 1961)
Lincolnshire Posy (1937)

Percy Grainger (1882 -1961) was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of "primitive" techniques such as parallelism. Born the son of an architect in Brighton, Victoria, Australia, Percy Grainger was a precocious pianist, and the proceeds of a series of concerts, given at the age of twelve, enabled him to study at Frankfurt for six years. After that, he began his European career as a concert pianist, settling in London in 1901. He came to the U. S. in 1915 and enlisted as an army bandsman at the outbreak of World War I. He became a United States citizen in 1919. It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country dances. It has been related that "Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man ploughing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world."

Conceived and scored for wind band early in 1937, this bunch of "musical wildflowers" (hence the title *Lincolnshire Posy*) is based on folk songs collected in Lincolnshire, England. Each of the movements is intended to be a kind of musical portrait of the singer who sang its underlying melody. The composition begins with Lisbon Bay, a sailor's song in a brisk meter with plenty of "lilt." *Horkstow Grange*, the second movement, is named for a pleasantly situated eighteenth-century farm house that stands beside the B-204 road to South Ferriby. Subtitled *The Miser and his Man - a local Tragedy*, the tune is a requiem for an oppressive overseer and his "man", who couldn't take the abuse any longer and used a club on the miser. Next, *The Brisk Young Sailor* is a simple tune that tells of one "who returned to wed his True Love." *Lord Melbourne* is a war song with the lyrics "I am a noble Englishman, Lord Melbourne is my name. I never lost any battle, but won great victory." The set is completed with *The Lost Lady Found*, a "Dance Song" that tells the story of a woman stolen by gypsies. Her uncle is suspected of doing away with her in order to acquire her estate. Her sweetheart, searching everywhere, eventually finds her in Dublin. Returning home, the pair arrives in time to prevent the uncle's hanging for the alleged crime. The town rejoices.

COMING - MARCH 15-19, 2016

THE LOS ALAMOS COMMUNITY WINDS BAND FESTIVAL

With GUEST CONDUCTOR/COMPOSER

FRANK TICHELI

PROFESSOR of COMPOSITION, UNIVERSITY of SOUTHERN CALIFORNIA

2 HONOR BANDS – MIDDLE SCHOOL AND HIGH SCHOOL LEVEL
GUEST CLINICIANS
GALA CONCERT - SATURDAY, MARCH 19 7:00 PM

MARK YOUR CALENDARS NOW!!



ABOUT OUR DIRECTOR

Ted Vives is now in his 15th 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!

James Beinke (b. 1935) Mixolydian Fanfare (2015)

James Beinke is a former band director and currently plays horn in both the Los Alamos Community Winds and Los Alamos Symphony. Jim has composed a number of works for various ensembles, (LACW premiered his *Little Mesa March* back in 2009) and we are proud to premier his newest piece, *Mixolydian Fanfare*.

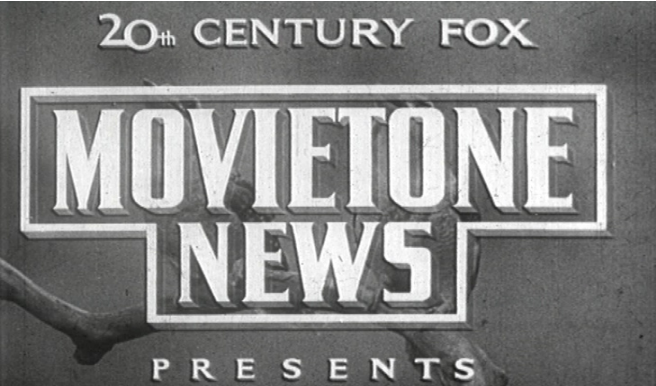
Mixolydian Fanfare is a bright, stirring and celebratory work that uses the mixolydian mode - a major scale that starts on the 5th pitch and ascends up the scale from there to the next octave (going from a G to the next G in C Major, for instance) as its tonal basis.

J. S. Zamecnik (1872 – 1953) World Events March (1935)

John Stepan Zamecnik was an American composer and conductor. He is best known for the “photoplay music” he composed for use during silent films by pianists, organists, and orchestras. He used many pseudonyms, including Dorothy Lee, Lionel Baxter, R.L. (Robert) Creighton, Arturo de Castro, "Josh and Ted", J. (Jane) Hathaway, Kathryn Hawthorne, Roberta Hudson, Ioane Kawelo, J. Edgar Lowell, Jules Reynard, F. (Frederick) Van Norman, Hal Vinton and Grant Wellesley.

Zamecnik studied at the Prague Conservatory of Music under Antonín Dvořák in the mid-1890s, completing his classes there in 1897. In 1899, he finally returned to the United States. While living in Cleveland, where he worked as a violinist and composer, he also played in the Pittsburgh Symphony Orchestra as a violinist under Victor Herbert. In 1907, Zamecnik became music director of the newly constructed Hippodrome Theater in Cleveland, Ohio. When the Hippodrome commenced with the screening of silent films, Zamecnik began to compose music scores for them. They were published by Samuel Fox, whose company was the first to publish original film scores in the United States.

World Events March is also known as the “Movietone News March,” and was used for Newsreels made by Twentieth Century Fox from 1935 until the early 1960’s



John Williams (b. 1932)
The Imperial March (1980)

Like Sousa, John Williams needs little introduction. Having scored some 90 films and having won 5 Academy Awards for his music, there is probably no living composer who is better known.

The “signature tune to end all signatures” is the way *The Imperial March* was described on the original liner notes for the soundtrack to *The Empire Strikes Back*. What more needs to be said about it than every note is infused with the sinister machinations of Darth Vader and the Imperial forces.

Kenneth Alford (1881 – 1945)
Army of the Nile (1941)

Kenneth J. Alford was a pseudonym for Frederick Joseph Ricketts. Alford was his mother’s family name. Born the son of a coal merchant in London, he studied both piano and organ as a child and by the age of fourteen was playing cornet in the Royal Irish Regiment Band. He completed the bandmaster’s course at the Royal Military School of Music at Kneller Hall in 1908. Most of his marches were composed during the next two decades while he was bandmaster of the Second Battalion Argyll and Sutherland Highlanders. Alford is best remembered for his restrained and dignified “poetic” marches. He was as famous in England for his marches as Sousa was in the United States.

Army of the Nile was written after a composition hiatus while Alford was director of the Plymouth Band on a one-hour biweekly BBC Radio program. The band was in constant demand to visit military camps and war production factories throughout the Second World War. It is dedicated to General Archibald Wavell for halting the advance of the Axis Powers in Egypt.

Don Gillis (1912 – 1978)
January February March (1966)

Born in Missouri and educated in Kansas, Don Gillis received the B.A., B.M., and honorary Mus. D. from Texas Christian University and the M.M. degree from North Texas State University. He served as musical director for NBC radio during a long series of Toscanini broadcasts and was a promoter for the National Music Camp. Composing over 200 works for choral and instrumental ensembles, popular scores include *Tulsa*, *Ballet for Band*, and *The Man Who Invented Music*. At the time of his death, Gillis was the director of the Center for Media Arts Studies and composer-in-residence at the University of South Carolina.

With its catchy title, the *January February March* is a delightful concert piece. Vibrant with energy, the theme passes several times from the brass to the woodwinds. Gillis often based his music on American subject matter and popular and traditional musical source materials.

Johan Halvorsen (1864 – 1935)
Einzugsmarsch der Bojaren (Entry March of the Boyars) (1895)

Johan Halvorsen was born on March 15, 1864, in the small industrial town of Drammen, 25 miles south of Oslo, Norway. He learned to play the violin at the age of seven and went on to play in the Civil Defense Band. He pursued his musical studies at the Stockholm Conservatory, in Leipzig, Berlin, and Liege. Between 1893 and 1899, he served as conductor for the theater orchestra in Bergen, where he composed his *Entry March of the Boyars*. For the next 30 years, he served as the conductor for the Christiania National Theatre. He died in Oslo on December 4, 1935, following a stroke months before.

In 1895, Halvorsen was working as conductor of the Bergen theater, Den Nationale Scene, when he was offered a teaching position in Bucharest. He began to do some research about the city. The following describes Halvorsen’s inspiration for this composition:

“Got hold of an encyclopaedia to find out what Bucharest was like. There I read about the art-loving Queen Carmen Sylva and the descendants of the rich, distinguished Boyars who invaded Bucharest so and so many years ago. ‘This would look good in the newspapers,’ I thought. And then there was the Queen! She would immediately summon me to the palace with my quartet. I had to find release, so I wrote a march and called it The March of the Boyars, and just when I had finished it, the same afternoon, Edvard Grieg came in. ‘Now, how are you doing? Already in full swing I see.’ He saw the manuscript on the piano, looked at it carefully and said: ‘That is good!’”

The march was soon performed by the theater orchestra, but it didn’t receive national recognition until Grieg, whose niece was Halvorsen’s wife, made a piano arrangement in 1898. From the 10th through the 17th century, the Boyars were the highest ranking members of the Bulgarian, Romanian, Russian, and Ukrainian aristocracy, second only to the ruling princes. Halvorsen’s *March* depicts the ceremonial entrance of these aristocrats in a theatrical setting. A solo clarinet softly introduces the regal theme. Instruments are added with time to represent the approach of the entourage. Woodwind ornamentation complements the brass fanfares. A roll from the snare drum introduces and ends a reprise of the opening procession.

