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*Upcoming Concerts!*

**5<sup>th</sup> Annual Holiday Prism Concert**

Saturday, December 12, 2015, 7:00 p.m.  
Crossroads Bible Church

**Los Alamos Community Winds Band Festival and Honor Bands**

Saturday, March 19, 2016, 7:00 p.m.  
Nick Salazar Center for the Arts  
Northern New Mexico College

**Season Finale**

Saturday, May 21, 2016, 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 visit our website at: <http://www.lacw.org>  
or email us at [info@lacw.org](mailto:info@lacw.org)



# THE LOS ALAMOS COMMUNITY WINDS

Ted Vives, MUSICAL DIRECTOR

PRESENTS

## Halloween Heroes and Horrors

Featuring the Ghoulish Tunes...

James Horner - Main Title from Star Trek II: The Wrath of Khan

Jacques Offenbach - Overture to Orpheus in the Underworld

Charles Gounod - Funeral March of the Marionette

Paul Dukas - The Sorcerer's Apprentice

Claude Debussy - Golliwog's Cakewalk

Camille Saint-Saëns - Danse Macabre

Mark Lortz - The Heart of Madness


Roland Barrett - Roswell, 1947

Richard Strauss - Allerseelen

With Special Guest Melissa Mackey

and

A Children's Costume Contest

This concert is presented as part of  
 Daniel Pearl  
**WORLD MUSIC DAYS**  
Harmony for Humanity

### Saturday, Oct. 24, 2015 at 7:00 PM

Crossroads Bible Church

Free Admission

Suggested donation - \$10.00 per guest

VISIT OUR WEBSITE AT [WWW.LACW.ORG](http://WWW.LACW.ORG)

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# Program

Funeral March of the Marionette.....Charles Gounod (1818 – 1893)  
*arranged by Stephen Squires*

Danse Macabre.....Camille Saint-Säens (1835 – 1921)  
*transcribed by Mark Hindsley*  
Bob Chrien and Paul Lewis, Alto Saxophones; Julie Elliott, Flute

Golliwog’s Cakewalk.....Claude Debussy (1862 - 1918)  
*arranged by Ted Vives*  
Julian Chen, Piano

Roswell, 1947.....Roland Barrett

The Sorcerer’s Apprentice.....Paul Dukas (1865 – 1935)  
*transcribed by Ted Vives*  
Dennis Davies-Wilson and Katie Brown, Bassoons

# Intermission

Main Title from “Star Trek II – The Wrath of Khan” .....James Horner (1953 – 2015)  
*transcribed by Ted Vives*

The Heart of Madness.....Mark Lortz  
Bob Chrien, Alto Saxophone; Julie Elliott, Flute  
Special Guest, Melissa Mackey - Narrator

Allerseelen from *8 Gedichte aus ‘Letzte Blätter’* Op. 10, No. 8.....Richard Strauss (1864 – 1949)  
*setting by Albert O. Davis*

Overture to “Orpheus in the Underworld” .....Jacques Offenbach (1819 – 1880)  
*transcribed by William Odom*  
Bryan Fearey, Clarinet; Kelly Moran, Oboe, Julie Bremser, English Horn;  
Rex Hjelm, Euphonium, Julie Elliott, Flute

# Personnel

## Piccolo

JoAnn Howell

## Flute

Lissa Baseman  
Julie Elliott†  
Carolynn Katz  
Wendy Keffeler  
Mary Ann Martinez

## Oboe

Julie Bremser†  
Kelly Moran

## Bassoon

Katie Brown  
Dennis Davies-Wilson

## Clarinet

Beau Barker  
Lori Dauelsberg  
Bryan Fearey  
Mandy Gehring  
Joyce Guzik  
Janet Hill  
Rob Pelak

## Alto Saxophone

Bob Chrien†  
Paul Lewis

## Tenor Saxophone

Doyle Lovell

## Baritone Saxophone

John Lang

## Trumpet

Tjett Gerdом†  
Dave Korzekwa  
Bruce Letellier  
Boris Maiorov  
Peter McLachlan  
Alex Vives

## Horn

Jim Beinke  
Elizabeth Hunke  
Jennifer James†  
Dori Smith

## Trombone

Jan Gaynor  
Phil Jones  
Dorothy Kincaid  
Luke Van Roekel  
Bruce Warren†

## Euphonium

Richard Filemyr  
Rex Hjelm†  
Kari Schoenberg

## Tuba

Deniece Korzekwa†  
Steve Ross

## Percussion

Stuart Bloom  
Carl Necker†  
Carly Sorensen  
Len Stovall

## Piano

Julian Chen

## Harp

Anne Eisfeller

## Keyboard

Kim Letellier

† Principal

# Board of Directors

Carolynn Katz, President  
Jo Ann Howell Secretary  
Rob Pelak, Treasurer

## **Members at-large**

Carl Necker  
Laurie McGavran

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## Program Notes

**Charles Gounod (1818-1893)**

**Funeral March of a Marionette (1872)**

Funeral March of a Marionette was originally written for piano and then orchestrated in 1879. Its spirit of goodhearted fun was personified by Alfred Hitchcock, who eventually became associated with the theme after he used it for his TV show *Alfred Hitchcock Presents*.

This piece was originally a parody of the personality of a music critic by the name of Henry Chorely. Gounod was going to dedicate the piece to him, unfortunately, Chorely died before the piece was finished. Gounod then renamed the piece *Funeral March of a Marionette*.

Charles François Gounod was born June 17, 1818 in Paris and learned to play piano from his mother after considering priesthood, and owing his musical talent, he went on to the Paris Conservatory to study music education. Gounod won two Prix de Rome awards for his music compositions. He died on October 17, 1893.

**Camille Saint-Säens (1835-1921)**

**Danse Macabre (1874)**

When Saint-Säens turned 20, he was already internationally well-known as both a composer and a pianist. Not only was he very talented, but in the first half of his life he was a champion of new forms of music. As a friend of Franz Liszt, Saint-Säens used many of the Hungarian composer's ideas for his own style. One example of this is the symphonic tone poem—a form where musical ideas followed by an emotional structure instead of traditional musical patterns.

*Danse Macabre* is Saint-Säens' famous symphonic tone poem, long associated with Halloween traditions. The violin solo plays with the top string or the "E string" tuned a half step flat, forming the "devil's interval", a diminished fifth between the top two strings. In this concert band transcription by Mark Hindsley, the alto saxophone plays the interval. The interval is meant to show the devil playing for the pleasure of his ghastly minions. The xylophone is used to symbolize the image of skeletons, their bones clanking with each step.

**Claude Debussy (1862 - 1918)**

**Golliwog's Cakewalk from "Children's Corner"**

*Golliwog's Cakewalk* is the last of the six movements in Debussy's *Children's Corner*, written between 1906 and 1908. Debussy had four sources of inspiration: the golliwog; cakewalk; ragtime and jazz, and the music of Richard Wagner.

“Golliwog” is the name American illustrator Florence Kate Upton gave to a doll she created. This humorous little black doll became the source of inspiration for an immensely successful series of 13 children’s books published from 1894 to 1909. In 1919 during WWI, Upton donated her original dolls and drawings for a successful fund-raising auction. With the proceeds, the Red Cross purchased an ambulance and christened it “Golliwog”. The vehicle later served in the trenches in France.

“Cakewalk” refers to a dance competition in which African-American slaves mocked the dances of their white owners with pompous parading and grotesque elegance. Other historians believe the slaves were imitating dances of the Seminole Indians. All agree that plantation owners, who were the judges, arrived at a decision by a process of elimination. The prize was a cake.

Golliwog’s Cakewalk was one of the very first pieces by Debussy in which ragtime characteristics of a march-like beat with dotted rhythms and accents show up. Later examples include *Le Petit Nègre*, *La Boîte à Joujoux*, and the two preludes: *Minstrels*, *General Lavine*. As the title indicates, *Golliwog’s Cakewalk* is supposed to paint a picture of this ridiculous doll trying to dance with all kinds of clumsy movements and high kicks, falling down, getting up, bowing and leaving the dance floor. During the years leading up to WWI, Debussy became increasingly nationalistic, anglophile and anti-German to the extent of calling himself Claude de France. In this piece, Debussy parodies the theme from the Prelude to Wagner’s opera *Tristan und Isolde*, as his way of sneering or laughing at Wagner’s romanticism. Strangely, at one time, Debussy had been a staunch supporter of Wagner and his music.

### **Roland Barrett Roswell, 1947**

In the late 1940’s, interest in extra-terrestrial life received a huge boost in popularity with the so-called downed spaceship recovered in the desert near Roswell, NM. While the “official” report labeled this incident a crashed weather balloon, many people today still believe that there was something much more exciting and secret that the U.S. Government has been covering up for nearly 70 years.

Roland Barrett has created a great effects piece designed to transport you back to 1947, the year of the infamous Roswell Incident, when dozens of UFO sightings were reported over a large area of the western United States.

Dr. Roland Barrett is currently a member of the Music theory and composition faculty at the University of Oklahoma. His primary teaching responsibilities focus on 20th century topics, and include both undergraduate and graduate theory and composition teaching assignments. In addition to his teaching duties, Roland also continues to serve as the primary musical arranger for the Pride of Oklahoma marching band and is Associate Director of the School of Music.

*Announcing*  
**THE LOS ALAMOS COMMUNITY WINDS BAND FESTIVAL  
AND HONOR BANDS**  
**Friday, March 18<sup>th</sup> – Saturday, March 19<sup>th</sup> 2016**  
**Northern New Mexico College**

**With Special Guest Conductor, Frank Ticheli**

**Festival Highlights Include:**



Experiencing two days of making music while working with internationally renowned conductor and composer, Frank Ticheli.

Middle School and High School Honor Bands will work closely with Expert Guest Clinicians and Mr. Ticheli.

Festival will conclude with a Gala Concert of both Honor Bands and a performance by the nationally recognized and award-winning Los Alamos Community Winds.

See your band director or private music teacher for more information or contact:

Los Alamos Community Winds  
P.O. Box 33  
Los Alamos, NM 87544  
info@lacw.org



All high school and middle school band and music students who play a woodwind, brass, or percussion instrument are encouraged to participate in this event. Please see any LACW member for additional information on applying or being nominated to participate. Additionally, string students are encouraged to contact Santa Fe Youth Symphony director William Waag ([wrwaag@gmail.com](mailto:wrwaag@gmail.com)) about a special Wednesday evening (March 16) rehearsal with Frank Ticheli.

**Deadline for nominations is November 20, 2015.**

**Don’t miss out on this once-in-lifetime-opportunity!!!!**



# About Our Director

**Ted Vives** is now in his 16<sup>th</sup> season as musical and artistic director for the Award-Winning Los Alamos Community Winds. He also is the music director for the White Mountain Symphony Orchestra in Show Low, AZ. 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.

## 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!

## Paul Dukas (1865-1935) The Sorcerer’s Apprentice (1896-97)

Dukas was born in Paris, and raised in a poor family. He was the second of three children. His mother died while giving birth to Dukas’s younger sister. He learned to play piano from a neighbor. At age 17, he went to the Paris Conservatory. There he demonstrated his musical talent. A fellow student was Claude Debussy. Dukas died on May 17, 1935

Dukas devoted his life to music. He wrote many pieces of music, most of which he destroyed out of dissatisfaction. He was a music critic, teacher and composer. He won the Prix de Rome art award and first prize in 1888 and first prize in music composition.

The Sorcerer’s Apprentice was originally a poem by German writer, Goethe. It describes a sorcerer’s apprentice, hence the name, who believes he knows enough magic to be able to use it for himself. The apprentice brings to life all the equipment in the sorcerer’s laboratory to do the chores for him. Unfortunately, when things get out of hand the apprentice forgets how to stop the magic spell. Eventually the sorcerer comes back and fixes everything. This story is portrayed very well visually by the music, meaning you can actually hear all of these things happening

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## James Horner (1955 – 2015) Main Title from “Star Trek II – The Wrath of Khan” (1982)



*Star Trek II: The Wrath of Khan* is considered by many fans to be the best of the Star Trek movies. With assistance from the USS Enterprise crew, Admiral Kirk crosses the path of his old enemy Khan, who was the chief antagonist in the 1966 Trek TV episode "Space Seed". Leading a crew of near-savage space prisoners, Khan insinuates himself into the Genesis Project, which is designed to induce life on long-dead planets. Intending to harness this program for his own purposes, Khan engages in battle with the Enterprise crew.

Composer James Horner brilliantly captured the sprit of adventure with his swashbuckling score for the movie. Horner would continue to bring his talents to dozens of blockbuster films over the next 30 years scoring such movies as *Aliens*, *Braveheart*, *Titanic*, and *Apollo 13*. Sadly, the world lost this brilliant composer earlier this year when he was killed in a plane crash. In February, the film world also mourned the loss of Leonard Nimoy who played the logical Mr. Spock in all of the incarnations of the series. The Los Alamos Community Winds proudly dedicate our performance of this music to James Horner and Leonard Nimoy.

**Mark Lortz**  
**In the Heart of Madness**

Three of Edgar Allan Poe's literary works are musically depicted in this thrilling composition. *The Bells* uses mallet percussion to great effect as the music becomes darker and darker, just as the text in Poe's poem. The mournful solos heard in *The Raven* tell of a mysterious bird's visit to a distraught lover, tracing the man's slow descent into madness. As the music intensifies during *The Tell-Tale Heart*, you can hear the thumping heartbeat of the victim, just as his killer did while losing his sanity.

Mark Lortz has earned accolades as a composer, arranger, performer and educator. In the fall of 2011, he was appointed as the Director of Bands at Stevenson University (Stevenson, MD). Mr. Lortz has earned a University Fellowship at the Boyer College of Music and Dance of Temple University, and is currently pursuing his Music Education doctoral degree. He has earned degrees in percussion performance, music education and music composition from the Peabody Conservatory of Music of the Johns Hopkins University. Versed in all styles of music, he served as Associate Music Director and Principal Percussionist for the North American tour of *Phantom of the Opera* and was the principal percussionist with The Dallas Brass. He has performed and recorded both as a member and soloist with many of the country's premier orchestras, including the Baltimore Symphony Orchestra.

**Richard Strauss (1864 – 1949)**  
**“Allerseelen” from 8 Gedichte aus “Letzte Blätter” Op. 10 (1885)**

Richard Strauss was a German conductor and composer who is mostly known now for his tone poems and operatic works. He was born in Munich to a professional horn player and his wife and began studying, performing, and composing music at a very young age.

These early efforts by Strauss would eventually propel him to a professional career as he bridged the divide between the Romantic and Contemporary periods of music history, being influenced by Wagner and providing a model for Schoenberg and Ravel.

*Allerseelen* was originally written by Strauss as part of a collection of eight songs. It was initially intended to be performed by soprano voice and piano and uses the poetry of Hermann von Gilm zu Rosenegg (1812–1864) as lyrics for its music.

6  
Since the debut of *Acht Gedichte aus “Letzte Blätter”* Strauss and a few other composers have scored the movements of the song cycle for full orchestra. Albert O. Davis then arranged *Allerseelen* for wind band in 1955 and Frederick Fennell later made a revised edition of Davis's wind band arrangement. In contrast to the original version of *Allerseelen* that had only two verses, these newer

arrangements include a longer introduction, three verses that are written in a rounded binary (ABA) form with the middle section being of a developmental nature, and a codetta.

In all of its forms, *Allerseelen* exhibits intense Romanticism. Even though its tonal center is E-Flat Major, the work visits various keys throughout its length by using transitory modulations. The powerful emotions conveyed through the music of the original setting combined with the various solos and sectional timbres of the wind band arrangement make this work nothing short of stunning!

**Jacques Offenbach (1819 – 1880)**  
**Overture to Orpheus in the Underworld (1858)**

Offenbach was born in Cologne, Germany, however he is well known for writing French operas. He was the son of a Jewish cantor. Because of Jewish persecution, they had to change their family name to Offenbach. Their actual family name was Eberst. At age 14, Offenbach went to the Paris Conservatory to study cello, however he dropped out because he did not like academics. After dropping out he became a performer with an orchestra. He was very successful as a performer, though he couldn't find any success as a composer. He then started his own theater to make up for the lack of success and caught people's attention with his *Orpheus in the Underworld*.

This piece of music is about the character in Greek mythology Orpheus. According to Greek mythology, Orpheus was the greatest human musician. This is why many composers have been attracted to this piece of music. In this overture to Offenbach's version opens up with a fanfare, followed by a love song, an “infernal” passage, a fairly complex waltz and a finale, the famous can-can

-program notes by Alex Vives

