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Upcoming Concerts!

Holiday Concert

Sunday, December 11, 3:00 p.m.
Crossroads Bible Church

With The Albuquerque Concert Band

Sunday, November 6, 3:00 p.m.
El Dorado High School, Albuquerque

Mid-Winter Concert

Saturday, February 25, 2017, 7:00
Crossroads Bible Church

Season Finale – Earth Day Concert

Saturday, April 22, 7:00 p.m.
Crossroads Bible Church

The Los Alamos Community Winds rehearse on Tuesdays from 7:00 – 9:00 p.m. 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

PRESENT

A 100TH CONCERT CELEBRATION

FEATURING

JULIAN CHEN, PIANO

IN A PERFORMANCE OF GEORGE GERSHWIN'S

RHAPSODY IN BLUE

WITH SELECTIONS BY

JOHN WILLIAMS - OLYMPIC FANFARE & THEME & THE COWBOYS

LERNER & LOWE - HIGHLIGHTS FROM "CAMELOT"

JOHN PHILIP SOUSA - NATIONAL FENCIBLES

W. FRANCIS MCBETH - CHANT & JUBILO

PASCUAL MARQUINA - ESPAÑA CANI

MAJ. JAMES HOWE - GLASGOW FAIR

TED VIVES - FOR THE FAIR & THE BRAVE

SATURDAY, OCTOBER 15, 7:00 P.M.

CROSSROADS BIBLE CHURCH

FREE ADMISSION

SUGGESTED DONATION, \$10.00 PER GUEST

VISIT OUR WEBSITE AT WWW.LACW.ORG

PROGRAM

Olympic Fanfare and Theme.....John Williams (b.1932)
Transcribed by Ted Vives

National Fencibles.....John Philip Sousa (1854 – 1932)

España Cani.....Pascual Marquina

Rhapsody in Blue.....George Gershwin (1899 – 1938)
Transcribed by Ferde Grofé

Julian Chen, Piano

INTERMISSION

For the Fair and the Brave.....Ted Vives (b. 1964)

The Cowboys.....John Williams (b.1932)
Transcribed by James Curnow

Highlights from “Camelot”.....Alan Jay Lerner and Frederick Loewe
Arranged by Paul Yoder

Chant and Jubilo.....W. Francis McBeth

Glasgow Fair.....Col. James Howe

PERSONNEL

Piccolo

Tracey Speyrer

Flute

Ivanna Austell
Lissa Baseman
Julie Elliott†
Carolynn Katz
Laurie McGavran

Oboe

Richard Dolbow
Julie Bremser

Bassoon

Katie Brown
Dennis Davies-Wilson

Clarinet

Beau Barker
Patricia Cote
Bob Chrien
Lori Dauelsberg
Joyce Guzik
Janet Hill
Wendy Keffeler

Bass Clarinet

Barbara Cohn

Alto Saxophone

Paul Lewis
Adolfo Meana
Heidi Morris

Tenor Saxophone

Paul Campbell

Baritone Saxophone

Doyle Lovell

Trumpet

Tjett Gerdom†
Dave Korzekwa
Alan Hurd
Amy Larson
Peter McLachlan
Chris Torres

Horn

Jim Beinke
Daniela Garasi
Michelle Garasi
Jennifer James
Aidan Langey

Trombone

Phil Jones
Dorothy Kincaid
Margaret Sudderth
Luke Van Roekel
Bruce Warren†

Euphonium

Richard Filemyr
Rex Hjelm†
Kari Schoenberg

Tuba

Deniece Korzekwa†
Steve Ross

Percussion

Stuart Bloom†
Ralph Marquez
Carl Necker
Len Stovall

Piano/Keyboard

Julian Chen

Harp

Miriam Shilling

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Michael Lyon
Donald and Katherine Vives

ABOUT OUR DIRECTOR

Ted Vives is now in his 17th 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. 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.)

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 White Rock Baptist. Come join the band!

PROGRAM NOTES

John Williams (b. 1932) **Olympic Fanfare and Theme (1984)**

In his score notes for *Olympic Fanfare and Theme*, John Williams writes:

“The Olympic Fanfare and Theme was written at the suggestion of the 1984 Los Angeles Olympic Organizing Committee and the event’s producer, David Wolper.”

Williams continues that he wanted to:

“...powerfully bring to mind the spirit of cooperation, of heroic achievement, all the striving and preparation that go before the events and all the applause that comes after them.”

The stirring fanfare begins with a huge, full brass fanfare that is capable of giving the audience chills. Then comes a drum cadence that continues as an underlying rhythmic theme. Strings, winds and horns play an expressive, dignified melody, and Williams continues to use brilliant textures in the entire orchestra. The work ends with more flourishes in the brass in the style of the opening fanfare.

John Philip Sousa (1854-1932) **National Fencibles (1888)**

The National Fencibles of this march’s title were a popular drill team in Washington, D.C. The words to the trio of the march reflect their esprit de corps:

*“Forward to the battle, the trumpet is sounding;
‘Come if you dare!’ We loudly sing.
Shoulder to shoulder, with hearts rebounding;
Onward we march with the Fencibles’ swing.”*

Pascual Marquina(1873 - 1948) **España Cani 1925**

Pascual Marquina was born in the Spanish province of Zaragoza, the son of a civilian band director. His artistic talents first blossomed as a singer and later as a piccolo player. At 17, he became director of the Daroca Municipal Band. Two years later, he enlisted in the army and performed in several

orchestras. His interested turned to composing and directing. Marquina studied composition in Barcelona and, in 1901, won the post of director of band battalion in Madrid. Becoming active in the lyric theater, he named director of the orchestra at the Teatro de la Zarzuela in Madrid. He served 18 years as the musical director for the Gramophone Company (later known as RCA Records.) He was awarded the Victoria Cross of the Order of Great Britain for a work combining the Royal March and English anthem on the occasion of the wedding of Alfonso XIII and Victoria of Battenberg.

Marquina's works are steeped in the Spanish folklore and nationalism. *España Cañí (Spanish Gypsy Dance)* is one of the most recognized and performed paso dobles in the world, and is equally at home in the bull fight arena, dance hall, or concert hall. Soft, deliberate staccato patterns introduce the work that bursts forth with the bright, festive call of the trumpets. The work was dedicated it to José López de la Osa, who was a designer of footwear molds and a fervent admirer of Marquina. The lyrics proclaim:

*Hear my song. To you I started to fly
I bluff a woman, a gypsy like me, of beautiful dark skin and color
Savor the taste of sherry, clapping in time, and the Mirabrás bull.
It is your coral lips that night and day I want to kiss.*

George Gershwin (1898-1937)
Rhapsody in Blue (1923)

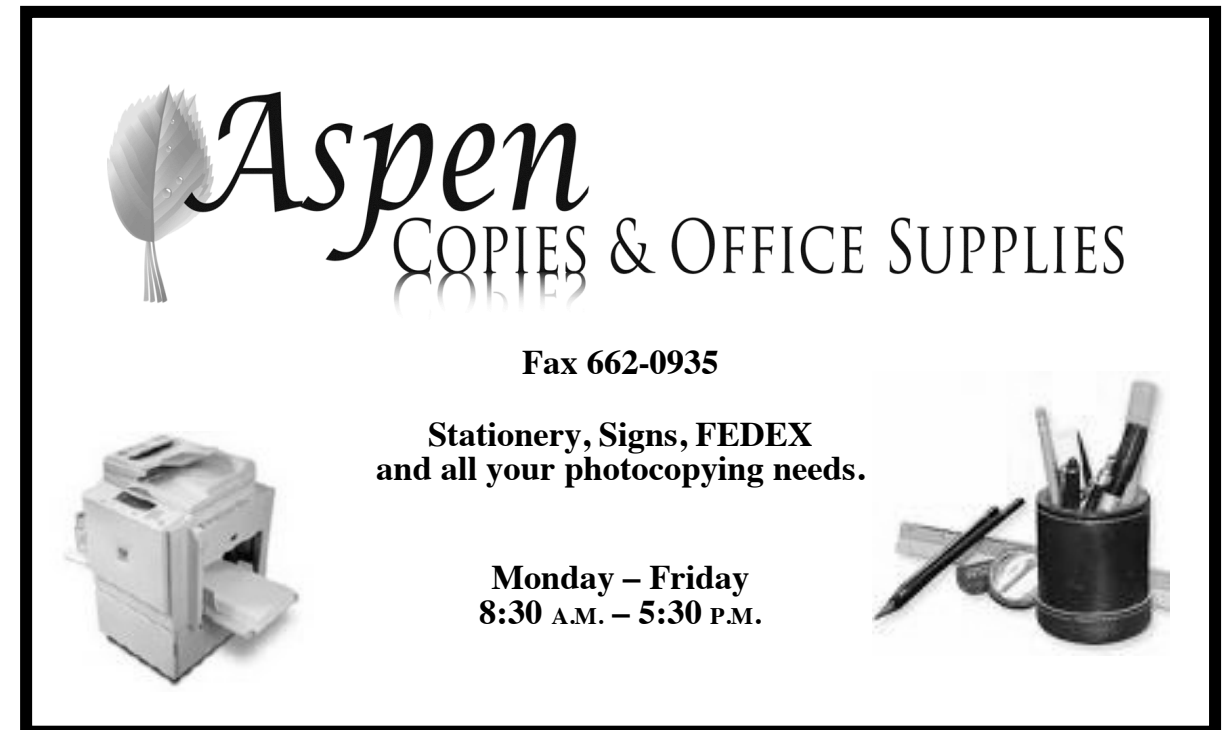
Bandleader Paul Whiteman approached George Gershwin in 1922 with the idea of composing a concerto for solo piano and jazz orchestra. Whiteman was planning an "educational" concert of jazz music, hoping to crash the gate of the highbrow concert hall and legitimize for Americans their taste for their native music. Gershwin, at the age of 24 already a successful songwriter and doing very well on Broadway, was flattered, accepted, and promptly put the idea in the back of his mind.

On the night of January 3, 1923, George's brother, Ira, showed him a report appearing in the next day's New York Tribune, announcing that Gershwin was "at work on a Jazz concerto" to be premiered that February 12. History fails to record whether Gershwin tore the cigar from his mouth, flung it across the pool-hall, and dashed home to his piano. However, he did produce, in about three weeks' time, a workable manuscript for Whiteman's concert. Whiteman's chief arranger, Ferde Grofé (later to become famous as the composer of the *Grand Canyon Suite*), scored *Rhapsody in Blue*, or what there was of it, in ten days. Gershwin, who was to play the premiere performance, had left huge chunks of the solo piano part blank, with the instruction that he would nod to conductor Whiteman when it came time to bring in the orchestra. Gershwin improvised or reconstructed from memory the solo passages, committing them to paper only after the hugely successful premiere, when he had a little more time.

ABOUT OUR SOLOIST



Julian Chen is a Staff Scientist in the Bioscience Division at the lab. He received a Ph.D. in biophysics from UC San Francisco in 1999, and came to Los Alamos in 2013 following a stint on the chemistry faculty at Goethe University in Frankfurt, Germany. His specialties include X-ray and neutron crystallography, with a focus on enzymes, RNA, and on ultra-high resolution studies. His interests outside Los Alamos National Laboratory include architecture and art history, especially the works of Louis Sullivan, connecting microscopic and macroscopic architecture, music performance, and travel. He joined the LACW in 2015.





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James H. Howe (b. 1917)
Glasgow Fair (1966)

James H. Howe was born in the village of Peshaw, Co. Durham, in 1917 and began his studies of music at the age of nine when he learned to play the piano and cornet. In 1933, he joined the Royal Scots as a Band-boy, playing with this Regimental Band until the outbreak of World War II. After being taken captive by the Germans in 1941, he played on instruments provided by the Red Cross to prisoners-of-war. In late 1945, he studied music at the Royal Military School of Music, where he won prizes for the best Brass Band composition and Military Band arranging. In 1949, he was appointed Bandmaster to the Argyll and Sutherland Highlanders, and commenced duty with his new regiment in Hong Kong. He was appointed Instructor to the Highland Brigade Junior Musicians Unit at Aberdeen in 1958, where he was responsible for the training of fifty young men. In 1959, he was appointed Director of Music for the Scots Guards.

Howe has taken the melodies *Kelvingrove*, *Charlie is my Darling*, and *Annie Laurie* as the main themes in *Glasgow Fair* with suggestions of *Highland Laddie*, *Scotland the Brave*, *Will Ye No' Come Back Again*, and *Scots Wha Hae* in the bridge sections.

Kelvingrove is one of the beautiful parks in Glasgow and is the scene of some of the popular fairs that are held in the city. The march is often played by the bands of the Household Division at the ceremony of Changing the Guard at Buckingham Palace, and is also featured at the famous Edinburgh Military Tattoo.

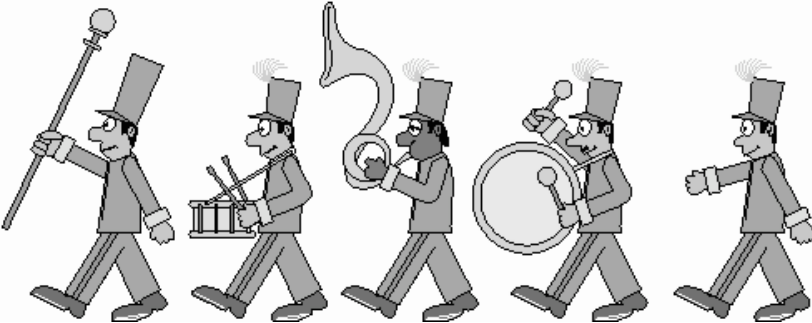
The Los Alamos Community Winds is a non-profit organization funded in part by your donations. The LACW was founded in 2000 by a group of enthusiastic musicians to present concerts of concert band music to the public. Although our members volunteer their time and talents, we do have certain necessary expenses such as music, rehearsal and performance space rental, and from time to time, equipment purchases. In an effort to cover these expenses, we are offering local businesses and individuals in our community the opportunity to provide an annual donation to become a benefactor of our ensemble. We greatly appreciate this form of donation as it allows us to budget for the entire year. We will also provide appropriate space in our program for the benefactors to place their logo or message in our program. The levels are as follows:

<u>Benefactor Levels</u>	\$3000 +Symphony
	\$1000 - \$2999Concerto
	\$500 - \$999.....Sonata
	\$100 - \$499.....Etude

If you or your business is interested in helping out and becoming a benefactor of the Los Alamos Community Winds, please contact us at info@lacw.org or mail your tax deductible donation to: Los Alamos Community Winds, P.O. Box 33, Los Alamos, NM 87544.

Grofé's first arrangement of *Rhapsody in Blue* (the title, by the way, was the inspiration of brother Ira) looks rather different that the one we are used to, if only because Whiteman's band did not have the recourses of a full orchestra. The string section consisted of eight violins, and a tuba player doubled on contra-bass. Three versatile instrumentalists covered all the woodwind parts. The brass section-at three trumpets, two horns, a trombone, and a part-time tuba-was rather smaller than we are accustomed to hearing. In addition, Grofé called originally for banjo and celeste! In many ways, Grofé's wind transcription (which you are hearing tonight) is closer to the original than the commonly heard orchestral version. The transcription for concert band being performed this evening was created by Grofé in 1938

One final note: Gershwin, who had written a seventeen-note scale figure in his score, did not invent the famous clarinet smear that opens the work. Whiteman's clarinetist, Ross Gorman, as a joke on Gershwin during a particularly long and grueling rehearsal session, contributed the smear. Gershwin liked the effect so much he decided to keep it, and now all published scores call for it, much to the dismay (or delight) of clarinetists the world over.



Ted Vives (b. 1964)
For the Fair and the Brave (2004)

For the Fair and the Brave was written for the Tallahassee Winds and its director, Dr. Bentley Shellahamer for the 2004 Eric Whitacre Wind Festival and premiered on Sunday, July 11, 2004 at the Sydney Opera House, in Sydney, Australia.

A fast and vigorous fanfare, *For the Fair and the Brave* should be played with a good degree of joyousness and jubilation. It utilizes the melodies of both the national anthems of the United States of America (The Star-Spangled Banner) and Australia (Advance, Australia Fair) and a driving, unabashed patriotism for both countries should also be present in its performance.

John Williams (b. 1932)
The Cowboys (1972)

This suite, arranged by Jim Curnow, is a typical example of John Williams' capacity to enrich a film story with an almost narrative musical score. Through music, we are transported to the Old West and experience the joys and hardships of cowboy life. Taken from the 1972 motion picture "The Cowboys" starring John Wayne and Roscoe Lee Browne, the music complements the story of a 60-year-old Montana cattleman who enlists (and ultimately mentors) ten schoolboys as cowboys after the regular ranch hands have left with Gold Rush fever. The 400-mile cattle drive provides the boys with a different and harsher schooling as they learn the rigors of the job and have to deal with rustlers. The music conveys the high spirit of wild horses and their taming. Jollity around the campfire is contrasted against the loneliness of the open range. The plains have a beauty, though, which is reflected in the song of a lark. The hard work of the cattle drive, including the fording of the wide, muddy river and dealing with many fears and threats, succeeds in maturing the boys into men.

Alan Jay Lerner (1918 – 1986)
Frederick Lowe (1901 – 1988)
Highlights from Camelot (1960)

In 1959, Alan Jay Lerner and Moss Hart decided to adapt T. H. White's *The Once and Future King* as their next project. As discussed in Lerner's 1978 book, *The Street Where I Live*, Frederick Loewe, who had no interest in the project, agreed to write music, with the understanding that if things went badly, it would be his last score.

After the tremendous success of *My Fair Lady*, expectations were high for a new Lerner and Loewe musical. However, the show's production met several obstacles. Lerner's wife left him during the writing process, causing him to seek medical attention and delaying the production. When *Camelot* began rehearsals, it still needed considerable work. However, the producers were able to secure a strong cast including Julie Andrews, Richard Burton and Roddy McDowall, as well as Robert Goulet in his first Broadway role. The advance sale for the show was the largest in Broadway history. The New York critics' reviews of the original production were mixed. Fortunately for the show, Ed Sullivan approached Lerner and Loewe to create a segment for his TV show "Toast of the Town," celebrating the fifth anniversary of *My Fair Lady*. They decided to do very little from their previous hit and instead to perform four highlights from *Camelot*. The show stimulated ticket sales, and *Camelot* achieved an unprecedented advance sale of three and a half million dollars. It was also publicized, just after the assassination of President John F. Kennedy (a classmate of Lerner at Harvard), that the show's original cast recording had been favorite bedtime listening in the White House, and that Kennedy's favorite lines were in the final number (in which Arthur knights a young boy and tells him to pass on the story of Camelot to future generations):

*Don't let it be forgot
That once there was a spot,
For one brief, shining moment
That was known as Camelot.*

Since then, *Camelot* has been associated with the Kennedy Administration. The obstacles encountered in producing *Camelot* were hard on the creative partnership of Lerner and Loewe, and the show turned out to be one of their last collaborations (although they did work together to adapt their 1958 award-winning movie *Gigi* to the stage in 1973, and collaborated again the following year on the movie musical *The Little Prince*).

W. Francis McBeth (1933 – 2012)
Chant and Jubilo (1962)

Chant and Jubilo was commissioned by Jerry Loveall for the Four States Bandmasters Convention in Texarkana, Texas and was first performed by the Four States Bandmasters Band in January of 1962 with the composer conducting. It is a work in two connected contrasting movements. The melodic material in the Chant is derived from a ninth century Greek hymn of rogation. It is a modal movement reminiscent of the early church organum and should be done in a very sensitive manner, with the Jubilo contrasting with its explosive lower brass and percussion. The composer also used this source material in his Hymn for Band, a piece written two years earlier for younger bands.

McBeth was a prolific American composer and educator who wrote for piano, choir, symphony orchestra, chamber ensembles, and over thirty works for wind band. He was Professor of Music and Resident Composer at Ouachita Baptist University in Arkadelphia, Arkansas from 1957 until his retirement in 1996. He served as the third conductor of the Arkansas Symphony Orchestra from 1970 until 1973 and was appointed Composer Laureate of the State of Arkansas by Governor Bob C. Riley in 1975, the first such honor in the United States. His musical influences included J. Clifton Williams, Bernard Rogers, Howard Hanson, Kent Kennan, Wayne Barlow, and Macon Summerlin. The popularity of his works in the United States during the last half of the twentieth century led to many invitations and appearances as a guest conductor where he often conducted the premiere performances of his compositions, the majority of which were commissioned. His international reputation as a conductor and clinician had taken him to forty-eight states, three Canadian provinces, Japan, Europe, and Australia. At one time, his "Double Pyramid Balance System" was a widely used pedagogical tool in the concert band world.