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Upcoming Concerts!

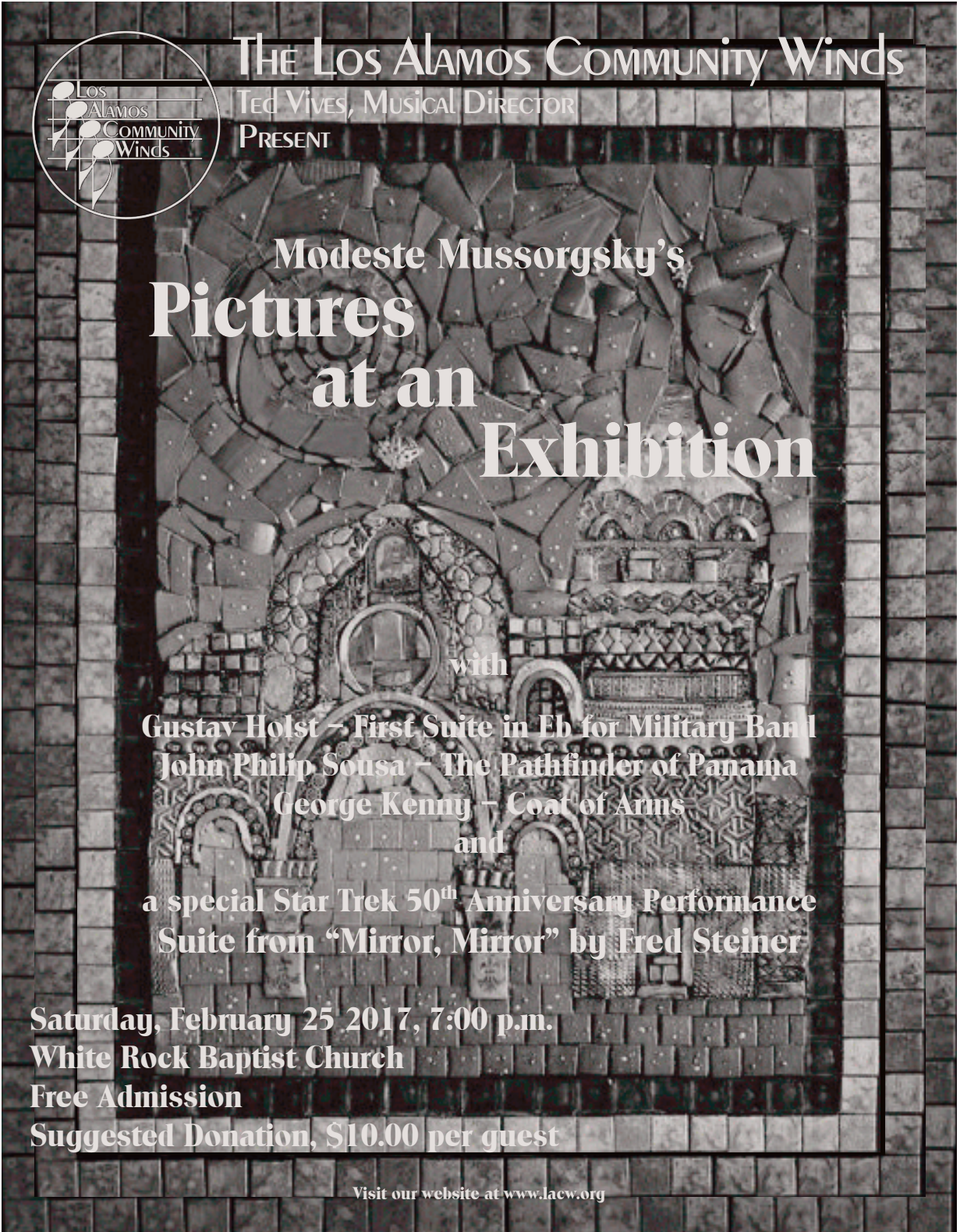
**Season Finale – Earth Day Concert**

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

**Independence Day Concert**

Tuesday, July 4, Time TBA  
Overlook Park

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](mailto:info@lacw.org)



**THE LOS ALAMOS COMMUNITY WINDS**  
TED VIVES, MUSICAL DIRECTOR  
PRESENT

**Modeste Mussorgsky's  
Pictures  
at an  
Exhibition**

with  
**Gustav Holst – First Suite in F# for Military Band  
John Philip Sousa – The Pathfinder of Panama  
George Kenny – Coat of Arms  
and  
a special Star Trek 50<sup>th</sup> Anniversary Performance  
Suite from “Mirror, Mirror” by Fred Steiner**

**Saturday, February 25 2017, 7:00 p.m.  
White Rock Baptist Church  
Free Admission  
Suggested Donation, \$10.00 per guest**

Visit our website at [www.lacw.org](http://www.lacw.org)

Program

The Pathfinder of Panama.....	John Philip Sousa (1854 – 1932)
	<i>edited by Frank Byrne</i>
Star Trek – Main Theme.....	Alexander Courage (1919 – 2008)
Suite from “Mirror Mirror”.....	Fred Steiner (1923 – 2011)
	<i>transcribed by Ted Vives</i>
First Suite in Eb for Military Band.....	Gustav Holst (1874 – 1934)
I.	Chaconne
II.	Intermezzo
III.	March

INTERMISSION

Coat of Arms.....	George Kenny (1889 – 1970)
Pictures at an Exhibition.....	Modeste Mussorgsky (1839 – 1881)
	<i>transcribed by Mark Hindsley</i>
I.	Promenade Gnomus ( <i>The Gnome</i> ) Promenade
II.	Il Vecchio Castello ( <i>The Old Castle</i> ) Promenade
III.	Tuileries
IV.	Bydlo ( <i>The Oxcart</i> ) Promenade
V.	Ballet des Poussins dans leurs Coques ( <i>Ballet of the Unhatched Chicks</i> )
VI.	Samuel Goldenberg and Schmuyle
VII.	Limoges – Le Marché ( <i>The Market at Limoges</i> )
VIII.	Catacombae – Sepulchrum Romanum <i>The Catacombs (Roman sepulcher)</i> Com Mortuis in Lingua Mortua ( <i>With the Dead in a Dead Language</i> )
IX.	La Cabane sur des Pattes de Poule ( <i>The Hut of Baba Yaga</i> )
X.	La Grande Porte de Kiev ( <i>The Great Gate of Kiev</i> )

Personnel

Piccolo

Tracey Speyrer

Flute

Ivanna Austell  
Kay Dunn  
Julie Elliott†  
Carolynn Katz  
Laurie McGavran  
Heidi Morning

Oboe

Amanda Barry†  
Titus deJong\*  
Richard Dolbow

English Horn

Julie Bremser

Bassoon

Katie Brown  
Dennis Davies-Wilson

Clarinet

Bob Chrien  
Patricia Cote  
Lori Dauelsberg  
Mandie Gehring  
Joyce Guzik  
Rob Pelak

Bass Clarinet

Barbara Cohn

Alto Saxophone

Paul Lewis†  
Adolfo Meana  
Heidi Morris  
Sadie Robertus

Tenor Saxophone

Paul Campbell

Baritone Saxophone

Wendy Keffeler

Trumpet

Tjett Gerdom†  
Dave Korzekwa  
Alan Hurd  
Amy Larson  
Bruce Letellier  
Peter McLachlan  
Taraen Taylor  
Chris Torres

Horn

Jim Beinke  
Michelle Garasi  
Elizabeth Hunke  
Dori Smith

Trombone

Scott Engeman  
Robert Jennings  
Phil Jones  
Margaret Sudderth  
Luke Van Roekel  
Bruce Warren†

Euphonium

Richard Filemyr  
Rex Hjelm†  
Kari Schoenberg

Tuba

Deniece Korzekwa†  
Steve Ross

Percussion

Stuart Bloom†  
Carl Necker  
Len Stovall

Piano/Keyboard

Julian Chen

Harp

Anne Eisfeller

† Principal

\*Student Member

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Lissa Baseman Secretary  
Julie Elliott, Librarian

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Alan Hurd  
Julian Chen

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Donald and Katherine Vives  
Anonymous



## About Our Director

**Ted Vives** is now in his 17<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. 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 Philip Sousa (1854-1932) Pathfinder of Panama (1909)

Sousa was born in 1854 in southeast Washington, D.C., near the Marine Barracks where his father Antonio played trombone in the Marine Band. Sousa studied piano and most orchestral instruments, excelling on the violin. When at age thirteen young Sousa was almost persuaded to join a circus band, his father intervened, enlisting him as an apprentice musician in the Marine Band. Sousa remained in the band until he was twenty, only to return five years later as the seventeenth director. Sousa led “The President’s Own” until 1892, and shortly after, formed his own Sousa Band, which toured extensively for the next four decades, both in the United States and abroad. More than anyone else, John Philip Sousa is responsible for bringing the United States Marine Band to the level of excellence upheld today. As a composer, he wrote the best known and most loved marches in the repertoire; as Director, he was an innovator who shaped the future of the Marine Band.

Shortly after the completion of the Panama Canal in 1914, the Sousa Band was invited to perform at the 1915 Panama-Pacific Exposition, held in San Francisco. At the request of Walter Anthony, a reporter for the San Francisco Call, Sousa composed “The Pathfinder of Panama” march to commemorate the opening of the Panama Canal and dedicated it to the exposition as well. The “Pathfinder” refers not to an individual, but to the Panama Canal itself, an engineering marvel that shortened the ocean voyage between San Francisco and New York by approximately 8,000 miles and continues to have an incalculable impact on the shipping of goods and passengers worldwide.

### Alexander Courage (1919 – 2008) Star Trek – Main Theme (1964) Fred Steiner (1923 – 2011) Suite From “Mirror, Mirror” (1967)

The television season of 2016-2017 marks the 50<sup>th</sup> Anniversary of one of the most beloved and famous shows of all time – Star Trek. The Los Alamos Community Winds celebrate this milestone with performances of the Main Theme by Alexander Courage and a suite from the 2<sup>nd</sup> Season episode, “Mirror, Mirror” by Fred Steiner

Alexander Courage was born in Philadelphia, Pennsylvania. He received a music degree from the Eastman School of Music in Rochester, New York, in 1941. He served in the United States Army Air Forces in the western United States during the Second World War. During that period, he also found the time to compose music for the radio. His credits in this medium include the programs *Adventures of Sam Spade Detective*, *Broadway Is My Beat*, *Hollywood Soundstage*, and *Romance*.

Courage was asked to write the music for the original *Star Trek* pilot episode “The Cage.” The theme he wrote captures the spirit of exploration and the trailblazing adventure and has often been referred to as “Begin the Beguine in Outer Space.”

Fred Steiner was born in New York City in 1923. He began the study of piano at the age of six, took up theory at 13 and graduated from high school at 16. He attended college at the prestigious Oberlin Conservatory of Music where he studied composition with Normand Lockwood (who studied with Ottorino Respighi and Nadia Boulanger) and was awarded the degree of Bachelor of Music at age 20.

Fred Steiner’s music for *Star Trek* was used in more episodes than that of any of the other composers who worked on the series. In speaking of Steiner’s scores, journalist-critic Allan Asherman says that “many ‘*Star Trek*’ fans equate the themes written by Steiner as the definitive musical representation of ‘*Star Trek*’s’ individuals and adventures.

Considering the amount and variety of his musical contributions to American TV and film production, it is probably safe to say that not a day goes by without Fred Steiner’s name and music being seen and heard by audiences somewhere in the world.



**Gustav Holst (1874-1934)**  
**First Suite in Eb for Military Band, Op. 28a (1909)**

Written in 1909, the Suite in E-Flat is generally regarded as a cornerstone work for concert band and is one of the few band originals that has been transcribed for symphony orchestra. The opening theme of the Chaconne is repeated by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions. The Intermezzo is based on a variation of the Chaconne theme, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the movement with remarkable and deceptively simple-sounding counterpoint that is as charming as it is masterful. The March is introduced by a British band quick-march pulse from the brass and followed by Holst's Land of Hope and Glory version of the Chaconne theme in the great sostenuto tradition of the singing chorus. Eventually, the two themes are combined in a thrilling counterpoint leading to the coda with a dynamic marking of *fff*!

**George Kenny (b. 1926)**  
**Coat of Arms (1957)**

The name George Kenny is a pseudonym for Kenneth G. Whitcomb, a Michigan-born composer, conductor, educator, and saxophonist. Whitcomb was clarinetist, saxophonist and arranger in the United States Military Academy Band at West Point (New York). Later he became the second conductor of this elite military orchestra. Then he was transferred to Germany and there was conductor of the 30th United States Army Band. After he left the military, he went back to California and was first saxophonist in a band at Disneyland in Anaheim (California). Then he was asked by Walt Disney as a composer and arranger for marches and festive music that would be played in any Disney theme park in the world. In 1973 he retired. Since then he has been a freelance composer in the Los Angeles region. With Barbara Buelman, he wrote a band method called *Sessions in Sound*.

*Coat of Arms* uses traditional march form and style, with part writing that makes every part interesting to play without making excessive technical demands.

**Modeste Mussorgsky (1835 - 1881)**  
**Pictures at an Exhibition (1874)**

Modeste Petrovich Mussorgsky was tutored on the piano by his mother, becoming quite proficient by the age of nine. His original ambition, however, was military, and he eventually joined the famous Preobrajensky regiment. His attitude toward music was that of an amateur until 1857, when he was brought into contact with the members of the New Russian School. His talent developed rapidly and was soon recognized by such men as Balkirev, Rimsky-Korsakoff, and Borodin. Military duties became irksome, so he resigned from the army. Poverty forced him to take a clerical position in St. Petersburg. Because of his high-strung, sensitive nature and irregular mode of life, his health became impaired. In 1866, he went to live with a brother in Minkino, and it was there that he recovered sufficiently to do some of his best work. He died in St. Petersburg on March 28, 1881.

A posthumous exhibition of drawings and water-colors by the architect Victor Hartmann, intimate friend of Moussorgsky, was held in memory of the artist under the auspices of Vladimir Stassov, art and music critic, at the Academy of Fine Arts, St. Petersburg, in 1874. Moussorgsky, as a tribute to his friend, essayed piano "paraphrases" of the best of the sketches. The original piano version, published in 1886, is less frequently heard because it tends to have a monochromatic effect, due to its massive chords. Exploiting more fully the coloristic possibilities of the work, Maurice Ravel, at the request of Serge Koussevitzky, set himself the task in 1922 to transcribe Moussorgsky's writing into a work for orchestra.

**Promenade** - This introduction, which is repeated several times as an interlude in the original suite, is rated as one of Moussorgsky's most charming inspirations. Stasov remarked that the composer portrays himself walking idly about the exhibition, now right, now left, at one moment pausing before a picture, at another sadly reminiscent. This most familiar of Mussorgsky melodies, appearing between several of the movements, is used to bind the work together. In Stasov's descriptive notes for the first published edition of *Pictures*, he writes: "Mussorgsky has represented himself roving right and left, sometimes hesitantly and sometimes briskly, in order to get close to pictures that have caught his attention." The uneven 5/4-6/4 meter gives a characteristically Russian feel to this passage.

**I. Gnomus** - The first of Hartmann's drawings to be interpreted by Mussorgsky is of a nutcracker carved in the shape of an ugly, grinning gnome. Stasov's notes suggest that this contorted figure "...accompanies his droll movements with savage shrieks." Moussorgsky's music is suitably gruesome, with awkward, limping lines.

**II. The Old Castle** - (A castle of the Middle Ages, before which a troubadour is singing.) For this Hartmann watercolor, Moussorgsky chose a somber key and a pastoral rhythm and style to represent this painting. The plaintive song of the troubadour is assigned to the alto saxophone in Ravel's orchestration and Hindsley's transcription.

**III. Tuileries** - (Children disputing after play. An alley in the Tuileries gardens swarms with children and nurses.) These children are squabbling and in the first measure a fretful voice plainly cries, "Nursie, Nursie." A calm passage occurring later suggests that the children are pacified, but the quarrel begins over again, and the piece ends with a gesture of childish impatience.

**IV. Bydlo** - (A Polish ox-cart with enormous wheels.) The cart creaks and groans as it moves slowly over the rough road in the twilight. The sound of the oxen's hoofs is reproduced in the steady beat of the timpani and bass drum, above which is heard the song of the driver, who rejoices that the day's toil has ended. The ponderous basses grow softer as the cart disappears in the thickening gloom.

**V. Ballet of the Unhatched Chickens** - (A costume sketch for a scene in the ballet *Trilby*.) This is a delicately humorous representation of chicks emerging from their shells. The light tapping on the shells, and the soft chirping and stirring are reproduced with great fidelity; also, the surprise and consternation of the chicks when they first look about them. The *Scherzino* is repeated, after which there is a four-measure *Coda*.


**VI. The Market-place at Limoges** (French marketwomen quarreling.) The women's shrill voices as they cry their wares and haggle over prices are reproduced with much realism. The work builds up from a low buzz of conversation to a cheerful din in which the whole band takes part. A short pause followed by three measures *meno mosso* and one *accelerando* leads directly into the next movement, Catacombs.

**VII. Catacombs** - (In this drawing, Hartmann portrayed himself examining the interior of the catacombs in Paris by the light of a lantern.) The music is a series of sustained brass-chorale chords, the macabre atmosphere emphasized by the elimination of the woodwinds, restating a mournful *Promenade* theme.

**VIII. Com Mortuis in Lingua Mortua** - The composer's manuscript for this portion of the movement is accompanied by the following penciled notes in Russian: "NB – With the dead in a dead language. A Latin text. Well may it be in Latin! The creative spirit of the dead Hartmann leads me towards the skulls. He calls out to them, and the skulls begin to glow softly."


**IX. The Hut of Baba-Yaga** - (Baba-Yaga is a witch of folk-legend, whose hut was mounted on chicken's claws, and who rode through the air in a mortar propelled by a pestle, devastating field and wood as she rode.) In the music, she is represented by a rhythmic, strongly emphasized figure, and her ride is graphically described. Toward the close of the piece, there is a quiet section in which the pealing of bells in the distance prepares the listener for the next movement with its brilliant pageantry.

**X. The Great Gate of Kiev** - (The artist's design for the gate was in the archaic Russian style, featuring a cupola in the form of an ancient Slavonic helmet.) The music depicts the Bogatyri (war heroes) entering the city in solemn procession (*maestoso*), to a theme given out by full band. A religious chant is followed by loud descending scales accompanying the martial theme. Finally, the opening chords of the march are heard *fortissimo* as if sung by a great multitude assembled in the capital city.



# Aspen


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Most of the works that inspired the composer are lost, either yet undiscovered or, sadly, destroyed by time and neglect. Those presented here are the only extant ones that can be shown with any certainty to have been used by Moussorgsky in assembling his suite.



Paris Catacombs



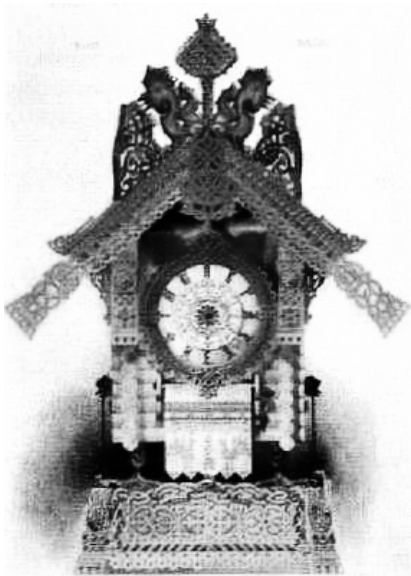
Jew in a fur cap



Poor Jew, Sandomir



Sketch of costumes for the ballet *Trilby*



A clock in the form of the hut of Baba-Yaga



Plan for a city gate in Kiev