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Upcoming Concerts!

Tuesday Nights at the Pond

Independence Day Concert

Tuesday, July 4, Time TBA
Overlook Park

2017-2018 Season Opener

Saturday, October 21, 2017 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 and Artistic Director
PRESENT

AN EARTH DAY CONCERT

FEATURING
STRAVINSKY

THE FIREBIRD (1919)

RIMSKY-KORSAKOV

RUSSIAN EASTER OVERTURE

ALSO

SOUSA: THE GLORY OF THE YANKEE NAVY
BARRETT: AND IN THE END IT WAS EARTH
MANGIONE: THE LAND OF MAKE BELIEVE

SATURDAY, APRIL 22 2017, 7:00 P.M.
CROSSROADS BIBLE CHURCH
FREE ADMISSION
SUGGESTED DONATION, \$10.00 PER GUEST

VISIT OUR WEBSITE AT WWW.LACW.ORG

PROGRAM

The Glory of the Yankee Navy (1909).....John Philip Sousa (1854 – 1932)
edited by Frederick Fennell

The Land of Make Believe (1973).....Chuck Mangione (b. 1940)
arranged by Fred J. Lewis

Bruce Letellier, trumpet

Russian Easter Festival Overture (1888).....Nikolai Rimsky-Korsakov (1844 – 1908)
transcribed by William Johnson

INTERMISSION

And in the End It Was Earth (2012).....Roland Barrett

Suite from “The Firebird (1919).....Igor Stravinsky (1882 – 1971)
transcribed by Randy Earles

- I. Introduction
- II. The Firebird and its dance
- III. The Firebird's variation
- IV. The Princesses’ Khorovod (Rondo, round dance)
- V. Infernal dance of King Kashchei
- VI. Berceuse (Lullaby)
- VII. Finale

PERSONNEL

Piccolo
Tracey Speyrer

Flute
Kay Dunn
Julie Elliott†
Carolynn Katz
Mary Ann Martinez
Laurie McGavran
Heidi Morning
Cheri Sorensen

Oboe
Amanda Barry†
Titus deJong*
English Horn
Julie Bremser

Bassoon
Dennis Davies-Wilson†
Caleb Hatler*

Clarinet
Patricia Cote
Lori Dauelsberg
Wendy Keffeler
Mandie Gehring
Joyce Guzik
Jo Moore
Taraen Taylor

Alto Clarinet
Scott Bordenet

Bass Clarinet
Barbara Cohn
Phil Tubesing

Alto Saxophone
Paul Lewis†
Adolfo Meana
Sadie Robertus

Tenor Saxophone
Paul Campbell

Baritone Saxophone
Doyle Lovell

Trumpet
Tjett Gerdom†
Dave Korzekwa
Alan Hurd
Amy Larson
Bruce Letellier
Dianne Marquez
Peter McLachlan
Chris Torres

Horn
Jim Beinke
Elizabeth Hunke
Jennifer James
Dori Smith

Trombone
Scott Engeman
Robert Jennings
Phil Jones
Dorothy Kincaid
Margaret Sudderth
Luke Van Roekel

Euphonium
Richard Filemyr
Rex Hjelm†
Kari Schoenberg

Tuba
Deniece Korzekwa†
Steve Ross

Percussion
Stuart Bloom†
Joel Hopko
Carl Necker
Len Stovall

Piano/Keyboard
Julian Chen

Harp
Miriam Schilling

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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 Philip Sousa (1854-1932)
The Glory of the Yankee Navy (1909)

The musical comedy *The Yankee Girl* was in need of a spirited march, so Sousa was prevailed upon to provide one. The march, one of Sousa's most interesting musically, was dedicated to the star of the show, Blanche Ring. Lyrics were provided by Kenneth S. Clark. The title underwent a process of evolution. The earliest known manuscript was labeled *Uncle Sam’s Navy*. Prior to the opening, newspapers referred to the march as *The Honor of the Yankee Navy*.

Chuck Mangione (b. 1940)
The Land of Make Believe (1973)

Throughout the 1970s, Chuck Mangione was a celebrity. His purposely lightweight music was melodic pop that was upbeat, optimistic, and sometimes uplifting. Mangione's records were big sellers yet few of his fans from the era knew that his original goal was to be a bebopper. His father had often taken Chuck and his older brother Gap (a keyboardist) out to see jazz concerts, and Dizzy Gillespie was a family friend. While Chuck studied at the Eastman School, the two Mangiones co- led a bop quintet called the Jazz Brothers who recorded several albums for Jazzland, often with Sal Nistico on tenor. Chuck Mangione played with the big bands of Woody Herman and Maynard Ferguson (both in 1965) and Art Blakey's Jazz Messengers (1965-1967). His huge 1977 breakthrough album and hit *Feels So Good* forever established Mangione as a jazz giant.

Land of Make Believe is from the live album of the same name. The song features a winning combination of an attractive melody, just enough jazz content, and a genuinely felt sense of idealism. This arrangement by Fred Lewis captures both a touching sense of naïveté and a lot of drive as it explores the wonderful “child-like” tune.

Nikolai Rimshy-Korsakov (1844-1908)
Russian Easter Festival Overture (1888)

Nikolai Rimsky-Korsakov was one of the so-called “Russian Five” or “Mighty Handful,” a group of composers based in St. Petersburg in the 1850s and 1860s. Their goal was to break from Western musical forms – particularly the Viennese symphonic tradition – and devise a specifically Russian style of music that was less dependent on the European conservatory model.

Like the other members of the Russian Five, Rimsky-Korsakov pursued music as a dilettante. He was a career naval officer who studied music as a boy and continued musical pursuits along with his curriculum at the College of Naval Cadets in St. Petersburg. He became a protégé of Mily Balakirev – the ‘leader’ of the group – in 1861, and musical composition became an increasingly important part of his life. From 1873, he was Inspector of Naval Bands, which allowed him more opportunity to merge his professional life and his passion for music.

The *Russian Easter Overture*—*Svetlyi prazdnik*, or Bright Holiday in Russian—is a vivid first-hand account of Easter morning service – "not in a domestic chapel, but in a cathedral thronged with people from every walk of life, and with several priests conducting the cathedral service." This is the first major work by a Russian composer to be based entirely on themes from the *obikhod*, a collection of canticles of the Orthodox Church—a controversial choice that so offended Tsar Alexander III that he forbid having the overture played in his presence. Rimsky-Korsakov uses three original chants, two in the contemplative opening section ("Let God arise!" and "An angel wailed"), and a third ("Christ has risen from the dead") appears "amid the trumpet blasts and the bell tolling, constituting also a triumphant coda," as the composer put it.

Russian Easter was one of Rimsky-Korsakov's most vivid memories of his childhood in Tikhvin, in Novgorod province, where the sound of the nearby monastery bells rang out over the town. Each year, after the long, rough winter, Easter brought an explosion of colorful, joyous celebration. Of the work, he would say:

"This legendary and heathen side of the holiday, this transition from the gloomy and mysterious evening of Passion Saturday to the unbridled pagan-religious merry making of Easter Sunday, is what I was eager to reproduce in my overture."

Roland Barrett **And in the End It Was Earth (2012)**

Dr. Roland Barrett joined the University of Oklahoma's music theory and composition faculty in 2001 after a fifteen-year stint as Assistant Director of Bands. 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, Dr. Barrett continues to serve as the musical arranger for the Pride of Oklahoma marching band.

"We do not inherit the earth from our ancestors, we borrow it from our children."

This Native American proverb was the inspiration for this original composition that musically reflects that sentiment and conveys the inherent beauty, majesty and grandeur of planet Earth. The fluid melodic components, plus the energetic and vibrant rhythmic pulse will capture the imagination of all.

Igor Stravinsky (1882 – 1971) **Suite from "The Firebird" (1919)**


Anatol Liadov was engaged to provide a score to ballet impresario Sergei Diaghilev. When he did not produce quickly enough, Diaghilev passed the commission along to the relatively unknown 28-year-old Igor Stravinsky. It was the beginning of a fertile relationship, which produced many ballets including *Petrushka* (1911), *The Rite of Spring* (1913), *Pulcinella* (1920), and *Les Noces* (1923).

The Firebird premiered in 1910 with the Ballet Russe and it became an international success. The new collaboration between Sergei Diaghilev, Stravinsky, and the brilliant dancer Nijinsky brought together what must be considered the most extraordinary minds in ballet history.

The Firebird illustrates a popular Russian folk tale:

"The czar's son, Prince Ivan, has an unexpected meeting with 'a fabulous bird with plumage of fire' during a hunting excursion. In exchange for not being hunted down by Ivan, the fabulous Firebird bargains her freedom by giving Ivan a magic feather. Later, Ivan chances upon an enchanted castle with a courtyard full of lovely maidens. They warn Ivan of the evil Kastchei in the castle who, for his own amusement, turns travelers into stone. Ivan, undaunted, enters the castle, and is faced by the evil Kastchei. The magic feather shields him from harm, and the Firebird appears, sending Kastchei and his ogres into a mad dance. The evil ones are left exhausted and eventually destroyed by the Firebird. Kastchei's victims are freed from their stone spells, and Ivan wins the hand of a lovely Princess."

In this work, Stravinsky created highly visual music, with an otherworldly array of sound effects and orchestral colors that magnify the mystical content of the story. In 1919, Stravinsky revised the suite to the ballet score, which is the one we perform tonight.



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