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Upcoming Concerts!

Christmas with the Winds

Saturday, December 9, 2017 7:00 p.m.
Crossroads Bible Church

Mid-Winter Concert

Saturday, February 24, 2018 7:00 p.m.
Crossroads Bible Church

Season Finale – With Special Guest Soloist, Tomasz Robak

Saturday, April 14, 2018 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

Fall Concert

featuring

Wagner – Elsa's Procession to the Cathedral

Ravel – Pavane pour une Infante défunte

Broughton – Themes from Silverado

Bernstein – Overture to Candide

Lopez – Yorkton

Sousa – The Charlatan

Janáček – Sokol Fanfare

Gillingham – Council Oak

Khachaturian – Three Dances from "Gayane Ballet"

Saturday, October 21 2017, 7:00 p.m.

White Rock Baptist Church

Free Admission

Suggested Donation, \$10.00 per guest

Visit our website at www.lacw.org

Program

Overture to Candide (1956).....	Leonard Bernstein (1918 - 1990) <i>transcribed by Clare Grundman</i>
Yorkton (2009).....	Victor Lopez ((b. 1957)
The Charlatan (1898).....	John Philip Sousa (1854 – 1932)
Pavane pour une infante défunte (1899).....	Maurice Ravel (1875 – 1937) <i>transcribed by Mark Hindsley</i>
Themes from Silverado (1985).....	Bruce Broughton (b. 1945) <i>transcribed by Ted Vives</i>

INTERMISSION

Sokol Fanfare (1926).....	Leoš Janáček (1854 – 1928)
Elsa’s Procession to the Cathedral.....	Richard Wagner (1813 – 1883) <i>transcribed by Lucien Cailliet</i>
Three Dances from Gayane (1942).....	Aram Khatchaturian (1903 – 1978) <i>arranged by Eric Leidzen</i>
Council Oak (2002).....	David Gillingham (b. 1947)

Personnel

Piccolo

Tracey Speyrer

Flute

Julie Elliott†
Carolynn Katz
Laurie McGavran
Heidi Morning
Cheri Sorensen

Oboe

Amanda Barry†
Titus deJong*

English Horn

Julie Bremser

Bassoon

Dennis Davies-Wilson

Clarinet

Scott Bordenet
Barbara Cohn
Patricia Cote
Bob Chrien†
Jennifer Estrada
Joyce Guzik
Sarah Hayes
Anastasia Piliouras
Taraen Taylor

Bass Clarinet

Phil Tubesing

Alto Saxophone

Paul Lewis†
Adolfo Meana
Sadie Robertus

Tenor Saxophone

Paul Campbell

Baritone Saxophone

Wendy Keffeler

Trumpet

Allison Chan
Dave Korzekwa†
Alan Hurd
Amy Larson
Dianne Marquez
Peter McLachlan
Dave Teter
Chris Torres

Horn

Jim Beinke
Elizabeth Hunke
Dori Smith
Hannah Wilcox

Trombone

Robert Jennings†
Phil Jones
Dorothy Kincaid
Ben Schafer
Margaret Sudderth

Euphonium

Richard Filemyr
Rex Hjelm†

Tuba

Deniece Korzekwa†
Steve Ross

Bass

Nathaniel Hein

Percussion

Kip Bishofberger
Stuart Bloom†
Carl Necker

Piano/Keyboard

Julian Chen

Harp

Miriam Schilling

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Paul Campbell, President
Heidi Morning, Secretary
Amanda Barry, Treasurer
Julie Elliott, Librarian

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Alan Hurd
Julian Chen

† Principal
*Student Member

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About Our Director

Ted Vives is now in his 18th 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

Leonard Bernstein (1918 - 1990) Overture to *Candide* (1956)

The son of a Russian immigrant, Leonard Bernstein, began life in Lawrence, Massachusetts. He studied composition at Harvard, where he first met Aaron Copland. Their friendship was cemented in the early 1940's in the workshops at Tanglewood. Bernstein achieved instant conducting fame when, at the age of twenty-five, with sixteen hours notice, he conducted a broadcast of the New York Philharmonic Symphony after the scheduled guest conductor, Bruno Walter, became suddenly ill. It was his fate to be far more than routinely successful. His vast talents, charming personality, and mastery of semantics succeeded where many have failed in communicating to others his own intense enthusiasm for and love of music. Bernstein wrote symphonies, ballets, an opera, a film score, works for violin and chorus with orchestra, four Broadway musicals, and several smaller works for solo and chamber music groups. He divided his affections between traditional classical music and the jazz and Tin Pan Alley sound of popular America. Bernstein incorporated the element of jazz in many of his compositions, including his *Mass* and the score to *West Side Story*. Other notable works are *Candide*, *Fancy Free*, and *Chichester Psalms*. William Schumann said of Bernstein:

"He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists."

Candide was Leonard Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. It opened in New York in 1956, but, unlike its predecessors, was not a commercial success. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, the story concerns a young man, Candide, who has been led by his tutor, Dr. Pangloss, to believe that everything is for the best "in this best of all possible worlds." Taking with him his sweetheart, Conongonde, and Pangloss, Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice with Conongonde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with:

*"And let us try before we die
To make some sense of life.
We're neither pure nor wise nor good;
We'll do the best we know."*

The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with *Candide*'s simple honesty.

Victor Lopez (b. 1957)
Yorkton (2009)

Yorkton, an original concert band composition by Victor López, is dedicated to and commissioned by the Yorkton and District Band Boosters, the Yorkton Regional High School Music Department under the direction of Mark Zawerucha and Sacred Heart High School under the direction of Colette Karapita.

Founded in 1882, Yorkton derives its name after the rst group of settlers arrived from Ontario’s York country who where recruited to the area by the York Farmers Colonization Company. The area, rich with fertile soil, was popular with aspiring farmers, particularly from the Ukraine, and later Germany. Today, Yorkton reflects a rich diversity of culture expressed through its museums, handicrafts and church architecture. Located about 200 km (125 mi) north east of Regina, this town is famous for its grand vistas and great open spaces. Whether their interests are hiking, swimming or boating, the York Lake Regional Park provides people with an outdoor getaway anytime of the year. During the winter, travelers can go on guided snowmobile tours and enjoy the northern lights, which are particularly bright in this part of the country.

John Philip Sousa (1854-1932)
The Charlatan (1898)

While resting at the end of his first tour of 1898, Sousa leased a farm in Suffern, NY for the summer. There he completed the operetta *The Charlatan*. It was another collaboration with his librettist, Charles Klein. The title role was performed by another longtime favorite of Sousa’s, De Wolf Hopper

One of Sousa’s lesser known marches, it was extracted from Acts II and III of the operetta. Sadly, despite a wealth of published editions it was soon all but forgotten. It would seem that a march taken from one of Sousa’s most musically interesting operettas would rank among his better efforts, but such was not the case with this march.


Tonight we join thousands of music lovers on every continent, ringing the world with a musical affirmation of the oneness of humankind. This performance by the Los Alamos Community Winds is part of the 15th Annual Daniel Pearl World Music Days - a global network of concerts that uses the universal language of music to diminish hatred, respect differences, and reach out in global friendship.

Daniel Pearl, the journalist and musician kidnapped and murdered by terrorists in Pakistan was a classically-trained violinist, as well as a fiddler and mandolin player who joined musical groups wherever he traveled. World Music Days commemorates his October 10th birthday and carries on his mission of connecting diverse people through words and music.



We thank you for joining us tonight in helping to spread "Harmony for Humanity."







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Khachaturian was especially hurt by this since he had meant the 'Symphony-Poem' (Symphony No. 3, 1947) for which he was condemned "to express the Soviet people's joy and pride in their great and mighty country" (his words). He managed to survive the blacklist, joining the faculty at the Moscow Conservatory and the Gnessin Academy in 1950, and beginning a long-lived European conducting career. His later compositions include film scores, incidental music, and the 1955 ballet "Spartacus."

Gayane is a story of a young girl on a collective farm who traps a spy. The ballet featured the "Sabre Dance," which became the composer's first popular hit. The ballet was written in 1942 while the Soviet Union was involved in the Second World War. It is based on a libretto by Konstantin Derzhavin and tells the story of a young Armenian woman whose patriotic convictions came into conflict with her personal feelings when she discovered her husband betraying his country. This work, along with his *Second Symphony*, is considered to be the summation of the two main focuses of Khachaturian's writing style, neo-folkloristic and dramatic romanticism.

It's a wonderful bit of humor, and reflective of the composer himself, that such a fierce string of phrases in this dance should lead into a toy-box like pentatonic scale, and then ... puff, the end.

David Gilligham (b. 1947)
Council Oak (2002)

On the Seminole Hollywood Reservation in Florida, on the corner of U.S. 441 and Stirling Road, stands the "Council Oak" tree. During the long history of the struggle of the Seminole tribe in Florida, this oak tree was of special significance. When the Seminole tribe was faced with termination by the United States government, leaders of the tribe began meeting regularly underneath this great oak tree which helped to breathe new life back into the Seminole tribe. In 1957, the U.S. Congress officially recognized the Seminole Tribe of Florida.

Council Oak was inspired by the significance of this tree and by the poetry of Moses Jumper Jr., who wrote a poem by the same name which chronicles the history of the Seminoles as told by the oak tree. The thematic material is taken from four songs of the Seminoles as officially recorded by Frances Dunsmore in his book, *Seminole Music* and archived in the Bureau of American Ethnology of the Smithsonian Institution. Additionally, I have composed a new theme, which I call the "Song of the Council Oak" which is indicative of Seminole and Native American melodic/rhythmic style.

Maurice Ravel 1875 -1937
Pavane for a Dead Princess (1899)

Maurice Ravel was born in the French Pyrenees, only a few miles from the Spanish border, a geographical boundary he often crossed in his music. Even though his family moved to Paris while he was still a baby, Ravel came by his fascination with Spain naturally, for his mother was Basque and grew up in Madrid. (His Swiss father inspired in his son a love for things precise and mechanical that carried over into his impeccable music, provoking Stravinsky to dismiss him as a "Swiss watchmaker.")

One of Ravel's earliest pieces—written just after he left the Paris Conservatory in 1895—was a habanera for two pianos, the first indication that he would join that group of French composers, which includes Bizet, Lalo, and Chabrier, who have written some of our best Spanish music. The habanera was Ravel's first music to be performed publicly, in March 1898, and, despite the two pianists' inability to stay together, it made a strong impression on Claude Debussy, who was in the audience. (He hadn't yet met the composer whose name would one day be linked with his own.) Debussy asked to borrow the score, and his *La soirée dans Grenade* (Night in Grenada), written five years later, suggests that he studied it carefully. (The suspicious similarity of the two pieces contributed to the eventual falling-out between the composers.)

Pavane pour une infante défunte (like Mussorgsky's *Pictures*) was conceived as piano music and benefited greatly from the translation to a full orchestral score. The piano piece was an instant success. Ravel later realized that music of such apparent ease—a simple melody over broken chords—is doomed to a life at the hands of amateur pianists, and so eleven years later he rescued the Pavane and rescored it for the modern virtuoso orchestra. A pavane is a slow processional dance from Padua (Pava is a dialect name for Padua). According to an old Spanish tradition, however, it was performed in church as a stylish gesture of farewell to the dead. As to the identity of the dead princess, Ravel finally admitted he picked the title because he liked the sound of the words. Ravel wrote:

“Do not attach any importance to the title,” he wrote, “I chose it only for its euphonious qualities. Do not dramatize it. It is not a funeral lament for a dead child, but rather an evocation of the pavane which could have been danced by such a little princess as painted by Velázquez.”

Bruce Broughton (b. 1945)
Themes from “Silverado” (1985)

Bruce Broughton scored many popular television shows during the '60s and '70s. *Silverado* was intended to be the western for anyone who had never seen a western. With the exception of Indians, it encompassed just about every element in the traditional Hollywood genre, from the battle between the ranchers and the farmers to the shootout on the empty town street between the redeemed good guy and the unredeemable bad guy.

The music from *Silverado* is no exception to this genre. There are a lot of action sequences in the film, all scored with intensive and complex orchestral "manoeuvres", with a great deal of brass and percussion instruments (primarily timpani and snare drums). As Broughton writes in the liner notes, "The orchestration was geared towards power, strength and energy."

An interesting side note about the movie is that it was filmed entirely on location in our great state of New Mexico. Of particular note is the opening scene of the movie where one of the main characters is ambushed by an enemy gang and has to fight his way out of a cabin to safety. Upon exiting the cabin he views a wide expanse of a canyon as the title cards for the film begin to roll. This scene was filmed right here in White Rock at the Overlook.

Leoš Janáček (1845 – 1928)
Sokol Fanfare from ‘Sinfonietta’ (1926)

Leoš Janáček was born in Hukvlady in Moravia (Czech Republic) in 1854. Janáček was inspired by Czech, Slavic, and Moravian folk music, and from these roots he created his own original musical style. He is regarded as a Czech composer to be ranked with Smetana and Dvořák. A prolific composer, he wrote works for orchestra, including the *Sinfonietta*, *Taras Bulba*, and *Lachian Dances*; the *Glagolitic Mass* for orchestra and chorus; piano and chamber music; and nine operas. He was also active as an educator and musicologist.

Sokol Fanfare was originally one of several fanfares that Janáček composed for a *Sokol Slet* (Falcon Festival), a gymnastic event in Prague. Founded in Prague in 1862 and still active today, the *Sokol* movement is an all-age gymnastics organization based upon the principle of “a strong mind in a sound body.” The movement spread across eastern Europe and beyond, and influenced organizations such as the Boy Scouts. Composed for brass and percussion in 1926, *Sokol Fanfare* later became the opening movement of Janáček’s *Sinfonietta* for full orchestra. With broad sonorities and pounding rhythms, it evokes the sight of a falcon soaring over rugged landscape below, symbolizing the *Sokol* ideal of staying above politics.

Richard Wagner (1813 – 1883)
Elsa’s Procession to the Cathedral from “Lohengrin” (1850)

Richard Wagner is considered one of the world’s greatest composers. As a teenager he became very passionate about music after hearing works by composers such as Ludwig van Beethoven and Wolfgang Amadeus Mozart. Wagner drew on this musical inspiration and his familiarity with theater to not just compose operas, but to bring the genre to a whole new level.

The legend of the Holy Grail is the inspiration for the opera *Lohengrin*. In the opera, Elsa is unfairly accused of killing her brother. *Lohengrin*, a knight and guardian of the grail, protects Elsa from any harm. The music heard in “Elsa’s Procession to the Cathedral” is overflowing with medieval color and has an ageless elegance that has made this piece a repertoire standard.

Transcriber Lucien Cailliet was a clarinetist in the Philadelphia Orchestra for many years and also served as associate conductor of The Allentown Band in Pennsylvania. This ensemble, with whom Cailliet frequently tested his transcriptions, is the oldest civilian concert band in the nation and has a proud history of talented musicians gracing its roster. His imaginative transcription of this bridal procession from *Lohengrin*, which dates from 1938, seamlessly combines the chorus and the orchestra into a setting that has proved to be one of Cailliet’s most successful and popular adaptations for band.

Aram Khachaturian (1903 –1978)
Three Dances from Gayane Ballet (1942)

Born in Tbilisi, Georgia (Russia), Aram Khachaturian was not Russian but Armenian. He was a self-taught pianist and played tuba in school, but he had little formal musical training and spoke almost no Russian when, at the age of 19, he moved to Moscow to live with his brother (a stage director). He showed such talent, however, that he entered the Gnessin Institute in Moscow to study cello with Mikhail Gnessin in 1922. He entered the Moscow Conservatory in 1929, and by the time he completed his graduate degree in 1937, he had successfully premiered a number of works, including a 1932 trio for clarinet, violin, and piano championed by Sergey Prokofiev, his first symphony (1934), and his piano concerto (1936).

Khachaturian was both a fervent Armenian nationalist who featured Armenian folk themes in his works, and an enthusiastic member of the communist party. He wrote the state anthem for the Armenian Socialist Republic in 1944.

However, despite his communist allegiance, Khachaturian still ended up on the infamous blacklist of 1948 that condemned composers such as Shostakovich and Prokofiev for their 'formalist' music.

