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Upcoming Concerts!

Season Finale – With Special Guest Piano Soloist, Tomasz Robak
Saturday, April 14, 2018 7:00 p.m.
Crossroads Bible Church

Memorial Day Concert with the Los Alamos Choral Society
Monday, May 28, 2018 Time TBA
Ashley Pond

Tuesday Nights at the Pond
Dates TBD

Independence Day Concert
Wednesday, July 4, 2018 5:00 p.m.
Overlook Park

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

Joy Ride!

A JOURNEY IN MUSIC
FEATURING THE MUSIC OF
**LEONARD BERNSTEIN
PERCY GRAINGER
MICHAEL MARKOWSKI
NIKOLAY RIMSKY-KORSAKOV
ROBERT W. SMITH
JOHN PHILIP SOUSA
FRANZ VON SUPPÉ**

**SATURDAY, FEBRUARY 24, 2018, 7:00 P.M.
CROSSROADS BIBLE CHURCH
FREE ADMISSION
SUGGESTED DONATION, \$10.00 PER GUEST**

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PROGRAM

On Parade (1898).....John Philip Sousa (1854 – 1932)

Songs of Sailor and Sea (1996).....Robert W. Smith (b. 1958)

Amanda Barry, oboe

Irish Tune From County Derry / Shepherd’s Hey (1918).....Percy Aldridge Grainger (1882 – 1961)

Slava! (1977).....Leonard Bernstein (1918 - 1990)
transcribed by Clare Grundman

Ben Schafer, trombone
Chris Torres, trumpet

INTERMISSION

joyRIDE! (2005).....Mark Markowski (b. 1987)

Light Cavalry Overture (1866).....Franz von Suppé (1819 – 1895)
transcribed by Henry Fillmore

Kim Schultz, clarinet

Scheherazade – Mvt. IV The Thief of Baghdad (1888).....Nikolay Rimsky-Korsakov (1844 – 1908)
transcribed by Mark Hindsley

Chris Torres, Caleb Chandler, Dave Teter, and Alan Hurd, trumpets;
Julie Elliott, flute; Amanda Barry, oboe; Hannah Wilcox, horn;
Jo Ann Howell, alto flute; Tracey Speyrer, piccolo

PERSONNEL

Piccolo
Tracey Speyrer

Flute
Ivanna Austell
Julie Elliott†
Jo Ann Howell
Rachel Josephson
Carolynn Katz
Mary Ann Martinez
Heidi Morning
Cheri Sorensen

Oboe
Amanda Barry†
Richard Dolbow

Bassoon
Katie Brown
Dennis Davies-Wilson

Clarinet
Patricia Cote
Lori Dauelsberg
Jennifer Estrada
Albert Lee
Logan Murphree
Kim Schultz†

Bass Clarinet
Barbara Cohn

Alto Saxophone
Adolfo Meana
Sadie Robertus

Tenor Saxophone
Paul Campbell

Baritone Saxophone
Paul Lewis

Trumpet
Caleb Chandler
Alan Hurd
Peter McLachlan
Dave Teter
Chris Torres†

Horn
Jim Beinke
Elizabeth Hunke
Dori Smith
Hannah Wilcox†

Trombone
Jack Burrell
Ben Schafer†
Margaret Sudderth

Euphonium
Richard Filemyr

Tuba
Clifford Fell
Rex Hjelm†
Steve Ross

Bass
Nathaniel Hein

Percussion
Stuart Bloom†
Joel Hopko
Eshan Mitra
Carl Necker
George Price
Len Stovall

Piano/Keyboard
Julian Chen

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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 the Los Alamos High School band room Come join the band!

PROGRAM NOTES

John Philip Sousa (1854 – 1932) *On Parade* (1892)

Sousa inserted this original march when he orchestrated Goodwin and Stahl's operetta, *The Lion Tamer*. The march was later published as a separate composition under two titles, *On Parade* and *The Lion Tamer* for band.

The speed with which Sousa composed was remarkable. He could make a simple woodwind arrangement as an accompaniment for one of his sopranos in two or three hours, and an entire band score for a march could be completed in two days if there were no interruptions. He was proud of having re-orchestrated the entire score of *The Lion Tamer* in twenty-two days.

Robert W. Smith (b. 1958) *Songs of Sailor and Sea* (1996)

Songs of Sailor and Sea was commissioned by and dedicated to Lieutenant Commander John R. Pastin and the United States Navy Band. The piece was composed in the late summer and fall of 1996 and was premiered at the Midwest International Band and Orchestra Clinic in December of the same year.

Songs of Sailor and Sea celebrates man's eternal fascination with the sea and the centuries of seamen who have battled its powerful waves and mysterious depths. The composition is comprised of three settings, reminiscent of the sounds and images one might encounter when sailing the oceans of the world. Following the introduction, the composer has created a "Sea Chanty."

The second setting is entitled "Whale Song." Using a three-note motif actually sung by a humpback whale, the composer has woven together a beautiful melodic line accompanied by the natural sounds of the whale. The percussion have been creatively scored to capture the effect of the whale singing its song of life.

The final section of the work is entitled "Racing the Yankee Clipper." This is composed in tribute to the American clipper ships which established dominance on the high seas in the early to mid 1800s. These graceful and beautiful vessels established amazing speed records, some of which were not broken until as late as 1989. The exuberance and exhilaration the sailors must have felt when flying these great ships across the seas was the motivating force behind the creation of this setting.

Robert W. Smith currently teaches in the Music Industry program at Troy University in Troy, Alabama.

Percy Aldridge Grainger (1882 -1961)
Irish Tune from County Derry and Shepherd’s Hey (1918)

Percy Grainger was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of “primitive” techniques such as parallelism. Born the son of an architect in Brighton, Victoria, Australia, Grainger was a precocious pianist, and the proceeds of a series of concerts, given at the age of twelve, enabled him to study at Frankfurt for six years. After that, he began his European career as a concert pianist, settling in London in 1901. He came to the U. S. in 1915 and enlisted as an army bandsman at the out-break of World War I. He became a United States citizen in 1919. It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country dances. According to a biography of Gervase Elwes, the famous English Tenor who hosted Grainger during his stay in Lincolnshire:

“Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man ploughing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world.”

The Irish Tune is based on a tune collected by a Miss J. Ross of New Town, Limavaday, County Derry, Ireland, and published in *The Petri Collection of Ancient Music of Ireland* in 1885. The original setting was an a capella version for mixed voices, which was much admired by Edward Grieg, with whom Grainger developed a strong friendship. An orchestral version followed and the military band version was completed in 1918. Grainger’s knowledge of instrumental voicings lends a richness to the sound and a blending of the interwoven melodies. The score is unique in that the principal melody is found on the top staff even though written in bass clef. The treble and counter melodies are found in the two staves below.

Shepherd’s Hey was scored for wind band in 1918. The word ‘Hey’ denotes a particular figure in Morris Dancing. Morris Dances are still danced by teams of ‘Morris Men’ decked out with bells and quaint ornaments to the music of the fiddle or ‘the pipe and tabor’ (a sort of drum and fife) in several agricultural districts in England. The tune of *Shepherd’s Hey* is similar to the North English air *The Keel Row* that is very widely found throughout England. The ‘hey’ involves the interweaving of generally two lines of dancers, which may be symbolized by the use by Grainger of two parallel lines of music at the opening of the composition, rather than a simple statement of a theme that then moves into variants.



COMING IN APRIL!!

Our April 14, 2018 concert will feature special guest pianist, Tomasz Robak.



Dr. Robak completed his undergraduate studies at Rice University, graduating magna cum laude with degrees in both piano and philosophy, and a Distinction in Creative Works and Research. He completed a Master of Music degree in piano performance at the Peabody Institute, where he is currently completing a Doctor of Musical Arts degree. His principal teachers have been Dr. Robert Roux, Benjamin Pasternack, Alexander Shtarkman (piano) and Donald Sutherland, Jeremy Filsell (organ). He has also participated in a host of masterclasses with renowned pianists including Eteri Andjaparidze, Leon Fleisher, Andrzej Jasinski, Julian Martin, John Perry, and others.

In addition to performing, Dr. Robak is a passionate educator. He is a member of the piano faculty at the Peabody Preparatory, is in his fifth year serving as a Graduate Assistant in Keyboard Studies at the Peabody Conservatory.

Dr. Robak has received scholarships from the Kosciuszko Foundation and the Polish American Arts Association of Washington, DC. In 2013, he took Second Prize at the International Beethoven Sonata Competition in Memphis. In recognition of his achievements in organ playing, in 2016 he was awarded the Richard Ross Memorial Prize in Organ at the Peabody Institute.



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SUPPORT THE LOS ALAMOS COMMUNITY WINDS

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:

- \$3000 +Symphony
- \$1000 - \$2999Concerto
- \$500 - \$999.....Sonata
- \$100 - \$499.....Etude

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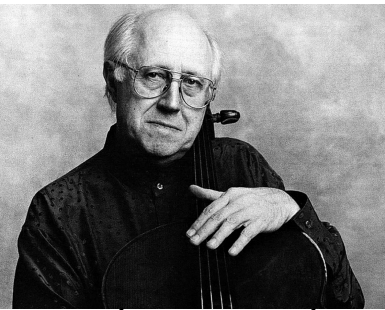


Leonard Bernstein (1918-1990) Slava! (1977)

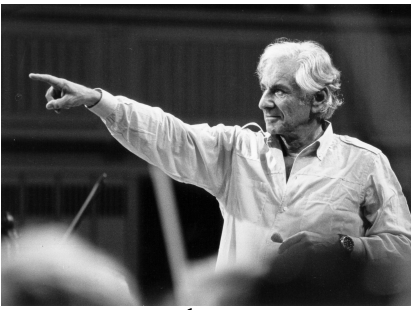
The Los Alamos Community Winds continues its season-long celebration of the centenary of Leonard Bernstein.

When Mstislav Rostropovich (Slava to his friends) invited Leonard Bernstein to help him launch his inaugural concerts as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture is the result, and the world premiere took place on October 11, 1977 with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington DC. The first theme of Slava! is a vaudevillian razz-ma-tazz tune filled with slide-slipping modulations and sliding trombones. Theme two is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the ‘Coronation Scene’ of Moussorgsky’s *Boris Goudonov*, where the chorus sings the Russian word Slava! meaning Glory! In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this overture is fondly dedicated.

Leonard Bernstein was born in Lawrence, Massachusetts. He was appointed to his first permanent conducting post in 1943, as Assistant Conductor of the New York Philharmonic. On November 14, 1943, Bernstein substituted on a few hours notice for the ailing Bruno Walter at a Carnegie Hall concert, which was broadcast nationally on radio, receiving critical acclaim. Soon orchestras worldwide sought him out as a guest conductor. Bernstein became Music Director of the New York Philharmonic in 1958. From then until 1969 he led more concerts with the orchestra than any previous conductor. He subsequently held the lifetime title of Laureate Conductor, making frequent guest appearances with the orchestra. As a composer, Bernstein’s compositions ran the gamut of musical styles and his works contributed substantially to the Broadway musical stage. He was also a fierce advocate for music education and produced a classic series of TV programs and educational albums for young people.



Mstislav Rostropovich



Leonard Bernstein

Michael Markowski (b. 1987)
Joyride (2005)

Joyride was commissioned by Jon Gomez and Dobson High School in Mesa, Arizona to commemorate the school's 25th Silver Anniversary. The piece made its formal premiere at Carnegie Hall in New York June of 2005 performed by the Dobson High School Wind Symphony under the direction of Jon Gomez.

The composer writes:

“When I was originally approached by Jon, he suggested making the work a more ‘doable’ Short Ride in a Fast Machine. Several weeks later, he asked me to think about using a familiar melody such as Ode to Joy that would be both recognizable for the audience and symbolize the music program at Dobson. His suggestions lead to the integration of the two; Beethoven’s Ode to Joy melody set in a more contemporary style that pays homage to composer, John Adams.

The structure is, for the most part, through-composed. In writing, I took certain lines from an English translation of Friedrich Schiller’s ‘To Joy’ (the original poetry from Beethoven’s Ninth) to help with style and musical imagery. ‘Intoxicated with Fire,’ ‘Heaven’s Splendid Field,’ and ‘Joy, Beautiful Divine Spark’ are the three main images that stylistically “structure the piece.

Franz von Suppé (1819 – 1895)
Light Cavalry Overture (1866)

Franz von Suppe was of Belgian descent, and lived most of his life in Vienna. His musical ability was recognized after he composed a Mass for the Franciscan church at Zara when he was only fifteen. In 1840, he secured his first musical post in Vienna as third conductor at the Theater in der Josefstadt. Here he conducted, but also composed, incidental music to accompany many farces and folk-plays that were the basis of comic operas. These operettas developed in response to the Viennese captivation with the brilliant satire and exuberance of those by Jacques Offenbach. Suppe created over three hundred stage works besides a variety of instrumental, orchestral, and sacred music.

This one is set in the 18th century amid the court intrigues of a Baron and his Hungarian countess lover, whose ballet company is referred to as the 'light cavalry'. While the operetta is obscure, its overture is one of von Suppé's best known works. Interestingly, there are no horseborne troops in the story, but there is a group of overweight dancers who are often referred to jokingly as the "light cavalry." The overture, apart from its catchy rhythms, is striking for its frequent changes of style. The

opening fanfare is nothing less than majestic (Maestoso). It soon gives way to a fast transition (Allegro) to the first "cavalry" music (Allegretto brillante). A short cadenza for clarinet leads to a darkly expressive "Hungarian" passage, and, finally, the rousing return of lively cavalry music (Tempo primo).

Nikolay Rimsky-Korsakov (1844 - 1908)
Scheherazade, op. 35 Mvt. IV – The Thief of Baghdad (1888)

One of the nineteenth century's most cherished convictions celebrated the increasing porousness of boundaries separating the arts from one another. More and more often, works from one artistic realm furnished the material for those in another; consider, for example, Mussorgsky's *Pictures at an Exhibition* or Berlioz's *Romeo and Juliet*. With the symphonic suite *Scheherazade*, Rimsky-Korsakov took this process of cross-fertilization to another level of complexity -- *Scheherazade* is music about story-telling.

Scheherazade, of course, is the fabled storyteller of the 1001 Arabian Nights, whose gift for yarn-spinning saves her from a murderously misogynistic sultan. The programmatic aspects of Rimsky-Korsakov's re-imagining of her stories often approach the transparency of Borodin's evocation of the Central Asian desert (generations of movie-music composers would have been lost without the example of the first movement, "The Sea and Sinbad's Ship"). Yet, despite descriptive titles given to each of the four movements, the musical behavior resists a too-easy equation with the content of the stories, questioning our assumptions about what music can and cannot do.

The suite's four-movement plan, for instance, nicely mimics the structure of the classical symphony, a genre usually thought resistant to extra-musical, programmatic treatment (with a handful of notable exceptions). *Scheherazade* herself, seems given to poetic digressions; she often interrupts the music's own storyline, impeding or diverting forward momentum from the outside, as it were, a disruptive gesture wholly alien to the self-contained world of the symphony.

The suite's real climax arrives in the final movement, and perhaps this is its real claim to a form based as much on literary as on musical models. Here each of the principal themes from the preceding movements appears in counterpoint with the others, as *Scheherazade* deftly gathers together the loose ends of her sprawling narrative and, in the words of the program note printed with the musical score, weaves "tale into tale and story into story."

