

The Los Alamos Community Winds extend our sincere appreciation to the following businesses, institutions, and individuals for their generous help and support.

Crossroads Bible Church
Los Alamos Chamber of Commerce
Kelly Myers
China Moon
Rigoberto's
Rose Chocolatier
Unquarked
Bob's Bar-B-Q
Film Festival
Café Sushi
Pasta Paradiso
Pet Pangaea
KRSN
Mesa Public Library
Los Alamos High School
Los Alamos Daily Post
Los Alamos Monitor

Photocopying and Large Format Posters provided by

Aspen Copies

Poster Mounting provided by

Village Arts

Special thanks to L.A.V.A. for poster distribution

Upcoming Concerts!

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

2018-2019 Season Opener
Saturday, October 13, 2018 7:00 p.m.
Crossroads Bible Church

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

TOMASZ ROBAK, PIANIST

PROKOFIEV

PIANO CONCERTO No. 1

IN D-FLAT MAJOR, Op. 10

ALSO FEATURING MUSIC BY

LEONARD BERNSTEIN

GEORGE GERSHWIN

DON GILLIS

JOHN PHILIP SOUSA

AND

A SPECIAL ENCORE PERFORMANCE OF

MILT FRANKLYN'S

"WHAT'S OPERA, DOC?"



SATURDAY, APRIL 14, 2018, 7:00 P.M.

CROSSROADS BIBLE CHURCH

FREE ADMISSION

SUGGESTED DONATION, \$10.00 PER GUEST

VISIT OUR WEBSITE AT WWW.LACW.ORG

PROGRAM

Revival (1876).....John Philip Sousa (1854 – 1932)

What’s Opera, Doc? (1957).....Richard Wagner (1813 – 1883) and Milt Franklyn (1897 – 1962)
arranged and transcribed by Ted Vives

Tulsa, A Symphonic Portrait in Oil (1950).....Don Gillis (1912 – 1978)
transcribed by Maurice Ford

INTERMISSION

Highlights from *West Side Story* (1957).....Leonard Bernstein (1918 - 1990)
arranged by Ted Ingram

Piano Concerto No. 1 in D-flat Major, Op. 10 (1911).....Sergei Prokofiev (1891 – 1953)
transcribed by Douglas McLain
Special Guest Soloist
Dr. Tomasz Robak, piano

An American in Paris (1928).....George Gershwin (1898 - 1937)
arranged and transcribed by Jerry Brubaker

PERSONNEL

Piccolo
Tracey Speyrer

Flute
Ivanna Austell
Julie Elliott
Nina Epperson
Jo Ann Howell
Carolynn Katz
Heidi Morning†
Cheri Sorensen

Oboe
Amanda Barry†
Julie Bremser

English Horn
Julie Bremser

Bassoon
Caleb Hatler*

Clarinet
Scott Bordenet
Barbara Cohn
Lori Dauelsberg
Joyce Guzik
Kim Schultz†
Taraen Taylor

Bass Clarinet
Phil Tubesing

Alto Saxophone
Adolfo Meana
Sadie Robertus

Tenor Saxophone
Wendy Keffeler

Baritone Saxophone
Paul Lewis

Trumpet
Serra Dittel-Payne
Alan Hurd
Dave Korzekwa
Bruce Letellier
Dave Teter
Chris Torres†

Horn
Jim Beinke
Angela Herring
Dori Smith
Hannah Wilcox†

Trombone
Jack Burrell
Phil Jones
Dorothy Kincaid
Ben Schafer†

Euphonium
Richard Filemyr†
Kari Schoenberg

Tuba
Clifford Fell
Deniece Korzekwa†

String Bass
Deniece Korzekwa

Percussion
Stuart Bloom†
Scott Luedtke
Eshan Mitra
Carl Necker
George Price
Len Stovall

Piano
Julian Chen

Harp
Miriam Shilling

BOARD OF DIRECTORS

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

MEMBERS AT-LARGE

Alan Hurd
Julian Chen
Tracey Speyrer

† Principal
*Student Member

BENEFACTORS

Symphony Level (\$3000+)

Concerto Level (\$1000 - \$2999)

Los Alamos National Laboratory
Security Volunteer Match
Anonymous

Sonata Level (\$500 - \$999)

Anonymous

Etude Level (\$100 - \$499)

Arthur Freed
Michael Lyon
Anonymous

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) Revival (1876)

This march incorporated the hymn “[In the] Sweet Bye and Bye” and was probably written at the suggestion of Simon Hassler, the Philadelphia composer and orchestra leader. It was one of Sousa’s earliest marches and was written for orchestra, not band. His former music teacher, John Esputa Jr., made note of the march and correctly predicted Sousa’s future in music. He wrote in the September 30, 1876, issue of his weekly newspaper, the Musical Monitor:

“We have now on hand the ‘Grand Revival March’ composed by J. P. Sousa of this city, and which was played with immense success by Hassler’s orchestra at the Chestnut St. Theatre, Phila. The march is deserving of credit. We are glad to see such proficiency in one so young, and predict for him a brilliant future.”

The Los Alamos Community Winds is proud to present this seldom performed work of John Philip Sousa as part of its ongoing Sousa March project and is very grateful to the United States Marine Band for making it available.

Richard Wagner (1813 – 1883) and Milt Franklyn (1897 – 1962) What’s Opera, Doc? (1957)

Although Richard Wagner’s operas are often described as “cinematic” (Wagner was the main proponent of “Gesamtkunstwerk” or total synthesis of the arts) it is doubtful that that he ever thought his music would be used in the way it has been in the motion picture era.

The classic era of Warner Bros. cartoons is probably a major factor in many people’s knowledge of or their first exposure to many of the standard works in opera as well as concert repertoire. Few however have achieved the nearly universal recognition of Elmer Fudd’s version of Wagner’s “Ride of the Valkyries” as he sings “I’m going to KILL DA WABBIT!”

What’s Opera, Doc? is a 1957 American animated cartoon short in the Merrie Melodies series, directed by Chuck Jones for Warner Bros. Cartoons. The Michael Maltese story features Elmer Fudd chasing Bugs Bunny through a parody of 19th century classical composer Richard Wagner’s operas, particularly *Der Ring des Nibelungen* (The Ring of the Nibelung) and *Tannhäuser*. It also

utilizes themes from Wagner’s operas *Der Fliegende Hollander*, (The Flying Dutchmen) and *Reinzi*. It is sometimes characterized as a condensed version of Wagner’s Ring Cycle, and its music borrows heavily from the second opera *Die Walküre*, woven around the standard Bugs-Elmer conflict.

In 1994, *What’s Opera, Doc?* was voted #1 of the 50 Greatest Cartoons of all time by 1000 members of the animation field.

Originally scored by Milt Franklyn to match the Warner Bros. “Tex Avery” style of animation (maddening speed and an inexhaustible amount of gags) the music moves instantaneously from one theme to another in a frenetic, manic style that must surely have been a challenge for even the most seasoned orchestral performers in the studio orchestra.

Don Gillis (1912 - 1978)
Tulsa (1950)

Born in Missouri and educated in Kansas, Don Gillis received the B.A., B.M., and honorary Mus. D. from Texas Christian University and the M.M. degree from North Texas State University. He served as musical director for NBC radio during a long series of Toscanini broadcasts and was a promoter for the National Music Camp. Composing over 200 works for choral and instrumental ensembles, popular scores include *Tulsa*, *Ballet for Band*, and *The Man Who Invented Music*. At the time of his death, Gillis was the director of the Center for Media Arts Studies and composer-in-residence at the University of South Carolina.

Tulsa was commissioned by the First National Bank and Trust Co. of Tulsa, Oklahoma, for H. Arthur Brown and the Tulsa Philharmonic Orchestra. The score was completed July 7, 1950. Gillis describes the composition as follows:

“Tulsa is a symphonic poem in four sections, the first of which is a pastoral movement depicting the land before the settling of the white man. This moves without pause into a rather violent struggle for possession of the land. This struggle, filled with the energy and passion of frontier civilization, ends in victory as the land is transformed from wilderness to homestead and thence to a modern city. The third movement attempts to ‘bring in’ an oil well, and is graphic in its portrayal of the violence of a ‘gusher.’ The final section is a celebration in which the whole population joins in a shirttail parade and square dance in the streets.”


OUR GUEST SOLOIST



Dr. Tomasz 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.



Aspen


COPIES & OFFICE SUPPLIES



1907 CENTRAL AVENUE
Tel. 661-3008
Fax 662-0935

Stationery, Signs, FEDEX
and all your photocopying needs.

Monday – Friday
8:30 A.M. – 5:30 P.M.



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

Donations may be sent to:

The Los Alamos Community Winds
P.O. Box 33
Los Alamos, NM 87544

The Los Alamos Community Winds is a 501 © 3 organization. Your donations are tax deductible to the extent of the law. All funds donated go directly to the operating costs of LACW. No members are paid or compensated for their work. We are a FULLY volunteer organization.

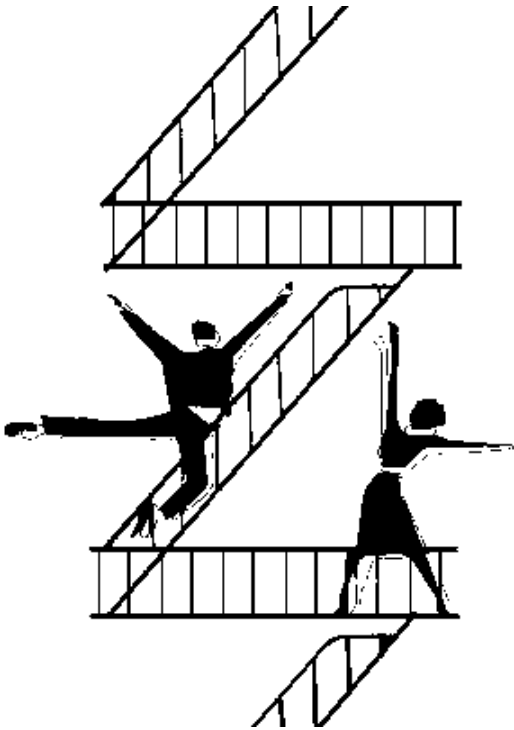


Leonard Bernstein (1918-1990)
Highlights from West Side Story (1957)

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

West Side Story debuted on Broadway at the Winter Garden Theater on September 26, 1957 and played for 732 performances before going on tour, which was a very successful run for the time. It was nominated for Best Musical in 1957, but lost out on the Tony Award to Meredith Willson's “*The Music Man*.”

Set in Manhattan's upper-west side the story explores the hostility between two rival gangs of different ethnic and cultural backgrounds. It is based loosely on Shakespeare's “*Romeo and Juliet*”. The innocent young protagonist, Tony, who belongs to an established local gang, the Jets, falls in love with Maria, the sister of the leader of the rival gang, the Sharks. The dark theme, sophisticated music and focus on social problems marked a turning point in American musical theater, which had leaned previously toward light themes. Leonard Bernstein's score for the musical has become the quintessential template for merging symphonic and contemporary literature. Included in this medley are the songs from the musical; "I Feel Pretty", “Maria”, and "Tonight”



Sergei Prokofiev (1891 – 1953)
Piano Concerto No. 1 in D^b Major, Op. (1911)

Sergey Prokofiev's musical training began at the age of thirteen, at the St. Petersburg Conservatory. An adored only child after the early deaths of his older sisters, he had already composed a number of youthful sonatas, symphonies, and operas. His precociousness impressed faculty members such as Nikolai Rimsky-Korsakov, Aleksandr Glazunov, and Nikolai Tcherepnin.

Prokofiev's own opinion of the Conservatory, however, quickly grew into frustration. He, in turn, seemed determined to vex both teachers and students. He openly challenged his harmony teacher, Anatoly Liadov, in the classroom. And he kept statistics on the number of mistakes each member of the class made until one of them, he wrote, "jumped on me, threw me to the floor, and pulled my ears."

Prokofiev composed his first piano concerto while at the Conservatory, in 1911 and 1912, and premiered it himself on August 7, 1912. He dedicated it to "the dreaded Tcherepnin," whose critical appraisal of Prokofiev's faults as a conductor haunted the composer all his life. (Tcherepnin later wrote that he was harsh because he recognized Prokofiev's talent and wanted to prevent him from becoming overconfident.) Tcherepnin also exposed his young student to the great classical composers, and has been credited for the influence of classicism in Prokofiev's earliest works.

The concerto is a single movement divided into clearly marked sections. Prokofiev could in this way keep the typical fast-slow-fast structure of the usual three-movement concerto, yet use some of the same thematic elements throughout all of his sections. The opening statement sounds as if we have stumbled into the end of a performance, complete with what appears to be a grand conclusion. This unforgettable theme is the glue that holds the far-ranging composition together. It marks the opening, midpoint and ending of the concerto, between which Prokofiev inserts a number of contrasting episodes and themes (a similar plan was adopted by Sibelius for his one-movement Seventh Symphony). The concerto's complex form can then be roughly reduced to ABACA, with "A" being this main theme. Throughout the work, Prokofiev demonstrates his penchant for bright, percussive textures. The glockenspiel takes on a uniquely soloistic role, often teaming up with the piano to sparkle above the fray. With its bravura solos and daring harmonies, Prokofiev's first "mature" composition announced him as a musical force to be reckoned with.

George Gershwin (1898 – 1937)
An American in Paris (1928)

George Gershwin occupies a unique place in the history of American music. A gifted writer of popular songs, musical comedies, and a folk opera, he was able to combine the styles of Tin Pan Alley and Carnegie Hall music. He made several excursions into the realm of art music. Gershwin called this piece "a rhapsodic ballet". The rhapsody is programmatic in a general impressionistic sort of way, so the individual listener can read into the music such episodes as imagination pictures for him or her.

After the completion of his *Rhapsody in Blue* and *Piano Concerto in F*, George Gershwin went to Paris in 1928 in search of more thorough training in composition. What he found, or had already conceived by the time he arrived, was the idea for this composition, which he described as follows:

"I have not endeavored to present any definite scenes in this music. The rhapsody is programmatic in a general impressionistic sort of way, so that the individual listener can read into the music such episodes as his imagination pictures for him. The opening section is followed by a rich "blues" with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a cafe, has suddenly succumbed to a spasm of homesickness. The blues rises to a climax followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris."

The first performance of *An American in Paris* took place at Carnegie Hall in New York on December 13, 1928, with Walter Damrosch conducting the New York Philharmonic- Symphony Society. Gershwin called this piece "a rhapsodic ballet". The rhapsody is programmatic in a general impressionistic sort of way, so the individual listener can read into the music such episodes as imagination pictures for him or her.

