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Upcoming Concerts!

Holiday Prism Concert

Saturday, December 8, 7:00 p.m.
Crossroads Bible Church

Civil Disobedience! Music of Rebellion, Revolution, and Democracy

Featuring Julian Chen, pianist
In a performance of
L'Union, by Louis Moreau Gottschalk
Saturday, March 2, 7:00 p.m.
Crossroads Bible Church

Flamenco, Ole!

Featuring Marcos Cavalcante, guitar
In a performance of
Joaquin Rodrigo's *Concierto Aranjuez*
Saturday, April 27, 7:00 p.m.
White Rock Baptist 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

Travelogue of the AMERICAS

Featuring
Hoe Down from "Rodeo" - Aaron Copland
New York Hippodrome March - John Philip Sousa
Danzas Cubanas - Bob Sheldon
Agua's Whelm - Cory McBride
Overture on Canadian Folksongs - Patrick Burns
Postcard from Machu Picchu - Dirk Brosse
Denon No. 12 - Arturo Marquez
Pacific Island Fantasy - Sammy Nestico

Saturday, October 13, 2018, 7:00 p.m.
Crossroads Bible Church
Free Admission
Suggested Donation, \$10.00 per guest

Visit our website at www.lacw.org

Logos: Los Alamos Community Winds, Canada, South America, Daniel Pearl World Music Days.

Program	
The New York Hippodrome March (1915).....	John Philip Sousa (1854 – 1932)
Danzas Cubanas (2010)	Robert Sheldon (b. 1954)
Pacific Island Fantasy (1981).....	Sammy Nestico (b. 1924)
Hoe Down (1942).....	Aaron Copland (1900 – 1990) <i>transcribed by Mark Rogers</i>

INTERMISSION

Overture on Canadian Folk Songs (2005).....	Patrick J. Burns (b. 1969)
Aqua’s Whelm (2004).....	Cory J. McBride (b. 1985)
Postcard from Machu Picchu (2011).....	Dirk Brossé (b. 1960)
Danzon No. 2 (1994).....	Arturo Marquez (b. 1950) <i>transcribed by Juan Villodre</i>

<u>Piccolo</u> Tracey Speyrer
<u>Flute</u> Ivanna Austell Nina Epperson Jo Ann Howell Carolynn Katz Laurie McGavran Heidi Morning†
<u>Oboe</u> Amanda Barry† Anastasia Piliouris

<u>Bassoon</u> Dennis Davies-Wilson

<u>Clarinet</u> Scott Bordenet Bob Chrien Patricia Cote Lori Dauelsberg Bryan Fearey Joyce Guzik Sarah Hayes Jennifer Estrada Kim Schultz† Taraen Taylor

<u>Bass Clarinet</u> Barbara Cohn

<u>Alto Saxophone</u> Paul Lewis Adolfo Meana
--

<u>Tenor Saxophone</u> Paul Campbell Wendy Keffeler
--

<u>Baritone Saxophone</u> Phil Tubesing

<u>Trumpet</u> Serra Dittel-Payne Alan Hurd Dave Korzekwa Bruce Letellier Dave Teter Chris Torres†

<u>Horn</u> Jim Beinke Megan Dunlap Tomasine Scott Hannah Wilcox†
--

<u>Trombone</u> Jan Gaynor Phil Jones† Dorothy Kincaid
--

<u>Euphonium</u> Kari Schoenberg
--

<u>Tuba</u> Clifford Fell Deniece Korzekwa†
--

<u>Percussion</u> Beth Bates Kip Bishofberger Scott Luedtke Eshan Mitra George Price
--

<u>Piano</u> Julian Chen

Board of Directors Heidi Morning, President Nina Epperson, Secretary Amanda Barry, Treasurer Kim Schultz, Librarian
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Members at-Large Alan Hurd Julian Chen Tracey Speyrer

† Principal

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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)
New York Hippodrome (1915)

The Sousa Band’s longest single engagement, from September 30, 1915, to June 4, 1916, was when it was featured in the *Hip Hip Hooray* extravaganza at the New York Hippodrome. Sousa wrote this march in commemoration of that engagement, and it was dedicated to Charles B. Dillingham, manager of the famous old theater. In a salute to Sousa on his sixty-first birthday, Dillingham arranged to have over two hundred theater orchestras around the country play the march at precisely the same time.

Robert Sheldon (b. 1955)
Danzas Cubanas (2010)

Danzas Cabanas is a set of three original dance-like movements celebrating the joy and energy of Afro-Cuban music and people of this island nation. The opening conga sets the mood, followed by a gentle and alluring son-salsa. The closing dance is a fast-paced mambo. An excellent multi-cultural music experience, the three interconnected dances feature solos for piano, trombone, flute and trumpet, and offer a great way to end your next concert, sure to bring the audience to their feet.

The band directors of the Florida Bandmasters Association 14th District in Palm Beach County commissioned this piece in memory of their dear friend and fellow band director Ubaldo Montecino.

Sammy Nestico (b. 1924)
Pacific Island Fantasy (1981)

With hundreds of educational publications to his credit, his remarkable writing career includes composing for the Count Basie Orchestra from 1968 to 1984, arranging for and leading the U.S. Air Force Airmen of Note (15 years), and doing the same for the Marine Band's White House dance orchestra (5 years).

Pacific Island Fantasy is a wonderful medley of familiar tunes. Opening with “Moon of Manakoorā” by Frank Loesser and Alfred Newman from 1937 film *The Hurricane* it segues into A brisk up tempo version of “Tiny Bubbles” made famous by Dean Martin. The next melody is the old Hawaiian song, “Pearly Shells” and the medley concludes with an exciting and dramatic setting of “The Hawaiian War Chant.”

Aaron Copland (1900-1991)
Hoe Down from “Rodeo” (1942)

Copland's Rodeo was written for choreographer Agnes de Mille. She wrote to Copland in early 1942 asking him to write the score for a "cowboy ballet" she was planning for the Ballets Russe de Monte Carlo. Copland, thinking of his earlier success with the 1938 ballet Billy the Kid, didn't originally want to do it, writing "Oh no! I've already done one of those!" De Mille eventually won him over, promising: "This is going to be different." Neither as serious nor as deep as Copland's earlier "American" ballets Billy the Kid and Appalachian Spring, Rodeo is a light and humorous love story. The ballet, subtitled "the Courting at Burnt Ranch," tells the story of a young cowgirl who desperately tries to get herself a man. When her efforts to impress the head cowhand by her ridin' and ropin' skills fail, she finally wins him over when she shows up at the Saturday night hoe-down in a lovely red dress. De Mille referred to her story as "The Taming of the Shrew...cowboy style."

The premiere performance of the ballet, in New York on October 16, 1942, was a stunning success, and Copland promptly produced a four-movement suite from the ballet, which was premiered by the Boston Pops Orchestra in May, 1943. Dance Episodes from Rodeo has remained one of Copland's most popular works ever since. The suite is just a slight modification of the ballet score, and closely follows the action of de Mille's story.

Hoe Down is the final movement. It opens by vamping the first bar of William H. Stepp's interpretation of the folk tune "Bonaparte's Retreat", which will become a major theme of the section. After a reprisal of the *Rodeo* theme, the theme proper begins in the strings, as the horns play a simple counterpoint. Instead of building to a climax, this section segues into "Miss McLeod's Reel", performed by various solo instruments. Copland briefly introduces the Irish theme "Gilderoy" in the clarinet and oboe.^[3]

Building toward the end, Copland reintroduces "Bonaparte's Retreat" in [canon](#), before returning to the *Rodeo* theme, which slows into the climactic kiss between the Cowgirl and the Roper. "Bonaparte's Retreat" is then resumed by the full ensemble, which ends the piece with a grand fanfare.



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
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\$500 - \$999.....	Sonata
\$100 - \$499.....	Etude

Donations may be sent to:

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

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frenetic, and sections featuring solo or groups of instruments with the ever-present claves are contrasted with all-out dance mania. A lyric central section, introduced by piano, features beautifully lush sounds from the woodwinds and a duet for clarinet and flute. Then brass assert the main dance theme again and the work builds to a dramatic, foot-stomping close.



Patrick J. Burns (b. 1969)
Overture on Canadian Folk Songs (2005)

Commissioned by Dr. James Frankel for the Franklin Avenue Middle School Band in Franklin Lakes, New Jersey, Overture on Canadian Folksongs contains several historical melodies from the various provinces of Canada. The first folk song, "The Banks of Newfoundland", is based on "Van Dieman's Land", a sailing tune of English/Australian derivation. Since the mid-nineteenth century, there have been several sets of lyrics composed under the title "The Banks of Newfoundland". An excerpt from the set which seems most closely related to this particular tune follows:


*Oh, you western ocean laborers, I would have you all beware
When you go on board of a packet ship, no dungaree jumpers wear
But have a big monkey jacket always at your command
For there blow some cold nor'westers on the banks of Newfoundland.*

The second tune, "Who Is at My Window Weeping", is a haunting melody of Anglo-Irish heritage which made its way to Canada in the last quarter of the nineteenth century. The lyric tells the tragic story of a young couple who commit suicide because the girl's father refuses to allow her to marry her true love. The dramatic climax of the poem, reflected in the music, follows here:

*Then William took the shining sword
And pierced it through his aching heart
"Adieu, adieu to all false loved ones.
Adieu, adieu, we both shall part."*


Patrick J. Burns serves as Adjunct Professor of Music at Montclair State University in New Jersey, where he teaches courses in orchestration, counterpoint, band literature and music composition, and also teaches instrumental music in the Caldwell-West Caldwell Public Schools. As a clarinetist, Mr. Burns has performed with many professional ensembles in the New York metro area including the Metropolitan Opera Summer Ballet Orchestra, the pit orchestra for the Broadway revival production of Camelot starring Robert Goulet, and with the New Jersey Chamber Music Society in broadcasts for National Public Radio and New Jersey Network Television.





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Cory J. McBride (1985)
Agua’s Whelm (2004)

In the year 1541, a terrible tragedy occurred. Previously, the Spanish had sailed to Central America and had conquered the Aztec Empire. After the seizing of the land, they established Central America's main city, known as Ciudad Vieja (old city). The city was built in the valley between several volcanoes. Soon after it was constructed, there was an earthquake in the area that set off the disaster. One nearby volcano, which had been inactive for all recorded history, was filled with a lake of water in its crater. The earthquake broke the wall that had been holding in the water for so many years. The mixture of mud, vegetation, and man made objects poured down the side of the volcano, destroying the entire city and killing most of its people. Indeed, the name of this silent volcano was Agua, which on that unfortunate day brought whelm unto anything its waters touched.

Cory J. McBride was born in Waterloo, Iowa, December 16, 1985. He has written four pieces prior to "Agua's Whelm". His first was completed at age 13, his second and third at age 14, fourth at age 15, and "Agua's Whelm" at age 16. His compositions have also won in national competitions such as the annual Downbeat Student Music Awards. He is a 2004 graduate of Independence High School and plays percussion as his main instrument. Through the years, he has been awarded alternate to ALL-STATE band on percussion and has been accepted into the ALL-STATE jazz band on vibraphone. After high school, he plans to attend college for composing and/or music education. In 2003, "Perilous Voyage", was the first of his works to be published.

Dirk Brossé (b. 1960)
Postcard from Machu Picchu (2011)

Dirk Brosse, born in Ghent, Belgium, in 1960, is a multi-faceted composer and a respected conductor on the international music scene. He is currently Music Director of 'The Chamber Orchestra of Philadelphia', Music Director of the Filmfestival Ghent and Music Director and principal conductor of the 'Star Wars in Concert World Tour'. Alongside his many guest professorships, he is currently Professor of composition and conducting at the School of Arts I Royal Conservatory of Music in Ghent - Belgium.

Postcard from Machu Picchu is a pastiche of sounds intended to evoke the prehistory of the land and people that dwelled in the 15th-century [Inca citadel](#). Beginning with the percussion, the meter alternates between a duple (2/4) and compound triple (6/8) meters. Gradually the ensemble enters and the music builds to a climax before an abrupt halt and an exciting aleatoric section where we invite the audience to join in and participate in a chorus of tropical forest and jungle sounds before returning to the main theme.

Arturo Márquez (b. 1950)
Danzon No. 2 (1994)

Born in 1950 in Alamos in the state of Sonora, Mexico, Arturo Márquez began his musical schooling in La Puente, California. He studied piano and music theory at the Conservatory of Music of Mexico, and composition at the Taller de Composición of the Institute of Fine Arts of Mexico. He has studied with Mexican composers Joaquín Gutiérrez Heras, Hector Quintanar, and Federico Ibarra, as well as French composer Jacques Castérède, and Americans Morton Subotnick and James Newton.

Márquez has received commissions from the Universidad Metropolitana de Mexico, Festival de la Ciudad de Mexico, and the Rockefeller Foundation, and was awarded a Fulbright Foundation grant. In 1994 he received the composition scholarship of Mexico's Consejo Nacional para la Cultura y las Artes. His works include *Octeto Malandro* (Misbehaving Octet--1996), *Zarabando* for clarinet and piano (1995), and a flute concerto, commissioned by the Rockefeller Foundation and the Consejo Nacional para las Artes, that was premiered by James Newton.

Márquez received his first inspiration for *Danzón No. 2* while traveling to Malinalco in 1993 with painter Andrés Fonseca and dancer Irene Martinez, who both loved to dance. The pair later brought Márquez to dance halls in Veracruz and the popular Salón Colonia in Mexico City. Like Aaron Copland, who traveled to the dance halls of Mexico City and produced *El Salón Mexico* (1932), Márquez found himself entranced and inspired by the music. But unlike Copland, who was a visitor from the outside finding his way into the music, Márquez was a native who discovered the music from the inside out, connecting with the musical traditions of his parents and grandparents. Of this experience, Márquez writes:

"I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City. The Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music."

Danzón No. 2 was commissioned by the Universidad Nacional Autónoma de Mexico in 1994, and Márquez dedicated the piece to his daughter, Lily. The piece opens with a clarinet solo over rhythmic claves, piano, and woodwinds. The clarinet is soon answered by oboe, while brass pulse underneath, and the entire ensemble is pulled into the dance. The work becomes increasingly