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**Upcoming Concerts!**

**Tuesday Nights at the Pond**

June 18, 2019  
7:00 p.m.

**Independence Day Concert**

Thursday, July 4, 2019  
Overlook Park  
Time TBA

**Evening of Arts and Culture**

Friday, October 11, 2019  
Fuller Lodge

**Season Opener**

Saturday, October 12, 2019  
Crossroads Bible Church  
7:00 p.m.

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](mailto:info@lacw.org)



**THE LOS ALAMOS COMMUNITY WINDS**  
TED VIVES, MUSICAL AND ARTISTIC DIRECTOR  
PRESENT

# *¡Flamenco, Olé!*

*Featuring Guest Soloist*

*Marcos Cavalcante, guitar*

*in a special performance of Joaquín Rodrigo's*

## *Concierto de Aranjuez*

*with music by*

*Antonio Álvarez - Suspiros de España*

*Georges Bizet - Carmen Suite*

*Ernesto Lecuona - Malagueña*

*Maurice Ravel - Bolero*

*...and more*

*Saturday, April 27, 2019 7:00 p.m.*

*White Rock Baptist Church*

*Free Admission*

*Suggested Donation - \$10.00 per guest*

Program

Suspiros de España (1902).....Antonio Alvarez (1867 – 1903)  
arranged by Willy Hautvast

Concierto de Aranjuez (1939).....Joaquín Rodrigo (1901 – 1999)  
transcribed by Ted Vives

with Special Guest Soloist

Dr. Marcos Cavalcante, guitar

Intermission

Malagueña (1933).....Ernesto Lecuona (1895 – 1963)  
arranged by John Cacavas

Bolero (1928).....Maurice Ravel (1875 - 1937)  
transcribed by Henk van Lijnschooten

Chick Corea, Olé! (1979) .....Chick Corea (b. 1941)  
arranged by Bob Lowden

Suite from Carmen (1875).....Georges Bizet (1838 - 1875)  
arranged by Jack Bullock and Paul Erwin

Piccolo  
Tracey Speyrer

Flute  
Kay Dunn  
Nina Epperson  
Jo Ann Howell  
Mary Ann Martinez  
Heidi Morning†

Oboe  
Amanda Barry†  
Julie Bremser

English Horn  
Amanda Barry

Bassoon  
Dennis Davies-Wilson

Clarinet  
Bob Chrien†  
Barbara Cohn  
Patricia Cote  
Joyce Guzik  
Sarah Hayes  
Anastasia Piliouras

Bass Clarinet  
Phil Tubesing

Alto Saxophone  
Paul Lewis†  
Adolfo Meana

Tenor Saxophone  
Wendy Keffeler

Baritone Saxophone  
Phil Tubesing

Trumpet  
Serra Dittel-Payne  
Clifford Fell  
Alan Hurd  
Dave Korzekwa  
Bruce Letellier†  
Dave Teter  
Glen Wurden

Horn  
Jim Beinke  
Megan Dunlap  
Carol Hermes  
Angela Herring†  
Elizabeth Hunke

Trombone  
Phil Jones†  
Dorothy Kincaid  
Eric Mjolsness  
Margaret Sudderth  
Gregory Taylor

Euphonium  
Richard Filemyr  
Boris Maiorov†

Tuba  
Stephen Ross  
Adam Shipman†

String Bass  
Deniece Korzekwa

Percussion  
Scott Luedtke†  
Eshan Mitra  
George Price

Piano  
Julian Chen

Harp  
Miriam Shilling

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## About Our Director

**Ted Vives** is now in his 19<sup>th</sup> 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. Come join the band!

## Program Notes

### Antonio Álvarez Alonzo (1867 – 1903) *Suspiros de España* (1902)

*Suspiros de España* (literally, "sighs of Spain") was written in the Spanish city of Cartagena in 1902. Although written as an instrumental march, it later became popular to add lyrics (often different versions) by major Spanish popular singers. It is a "pasodoble," a type of Spanish popular march that literally translates as "two-step." The music is infused with Spanish-tinged melodies, harmonies, and rhythms.

Antonio Álvarez Alonzo was a Spanish pianist and composer. He is best known for his Pasodoble *Suspiros de España*

### Joachín Rodrigo (1901 - 1999) *Concierto de Aranjuez* (1939)

Born in Sagunto, Valencia, Joaquín Rodrigo became visually impaired as a result of severe illness at 3 years of age. This, according to him, took him to the musical life even earlier. He is considered one of the main composers responsible for the promotion of classical guitar as a solo instrument, despite having been a virtuoso pianist in his time. The *Concierto de Aranjuez* became the most revered work, for guitar and orchestra, composed in the twentieth century. The context surrounding its composition lies precisely in the period of the Spanish Civil War, which decimated thousands of people in that country. At that time, Rodrigo and his wife, Victoria, had settled in Paris - there were many difficulties, but the work was written. In 1939, however, they were able to return to Spain and in 1940 this concerto was premiered in Barcelona. It was written in honor of the vast gardens of Aranjuez, which are part of a summer palace belonging to the Bourbon Kings of Spain. Rodrigo described his concerto as:

*"the capture of the fragrance of magnolias, the singing of birds and the spouting of fountains ...",*

the beauties that a blind man, but intellectually gifted, could appreciate.

The movement that opens the concerto, *Allegro con spirito*, is based on typical dances like the fandango. It has rhythmic alternation as a characteristic, and even more, the contrast of the theme by the guitar and the ensemble. The opening demonstrates Rodrigo's ability to balance the less powerful sound of the guitar against an orchestra, which never overlaps with the soloist. This uses

flamenco techniques as well as dotted and strummed. The peak of the movement is with a fandango moved, and then the guitar closes the movement smoothly. The second movement, the best known, is marked by the dialogue between the guitar and the English Horn, with the theme based on the *arrow*, an Andalusian prayer sung during Holy Week, although it also refers to the death of the composer's first-born. Despite an extensive cadenza and a passionate climax, the movement ends in a reflective way. The finale is an ingenious combination of baroque sound with folkloric melodies of a dancing character, and after a great final performance, the concert ends delicately.

**Ernesto Lecuona y Casado (1895 – 1963)**  
**Malagueña from *Suite Andalusia* (1933)**

Ernesto Lecuona y Casado was a Cuban composer and performer, perhaps the greatest and most legendary Cuban musician of his and all time.


Lecuona started early studying piano under his sister Ernestina, a famed composer in her own right. He later studied at the Peyrellade Conservatoire under Antonio Saavedra and the famous Joaquin Nin. Lecuona graduated from the National Conservatory of Havana with a Gold Medal for interpretation when he was sixteen. And he performed outside of Cuba at the Aeolian Hall (New York) in 1916.

He first travelled to Spain in 1924 on a concert tour with violinist Maria de la Torre; his successful piano recitals in 1928 at Paris coincided with a rise in interest in Cuban music. He was a prolific composer of songs and music for stage and film. His works consisted of zarzuela, Afro-Cuban and Cuban rhythms, suites and many songs which are still very famous. They include *Siboney (Canto Siboney)*, *Malagueña* and *The Breeze And I (Andalusía)*. In 1942, his great hit, *Always in My Heart (Siempre en mi Corazon)* was nominated for an Oscar for Best Song however, it lost to *White Christmas*. Lecuona was a master of the symphonic form and conducted his own orchestra. The Ernesto Lecuona Symphonic Orchestra performed in the Cuban Liberation Day Concert at Carnegie Hall on October 10, 1943, and the concert included the world premiere of his *Black Rhapsody*. Lecuona also played popular music with his Lecuona Cuban Boys band.

In 1960, thoroughly unhappy with Castro's new regime, Lecuona moved to Tampa. He died 3 years later at Santa Cruz de Tenerife and is interred at Gate of Heaven Cemetery in Hawthorne, New York.

Lecuona's talent for composition has influenced the Latin American world in a way quite similar to George Gershwin in the United States, raising in this case Cuban music to classical status. Originally the sixth movement of his *Suite Andalusia*, Lecuona also provided it with Spanish lyrics, the song *Malagueña* has since become a popular, jazz and Drum and Bugle Corps standard and has been provided with lyrics in several languages.






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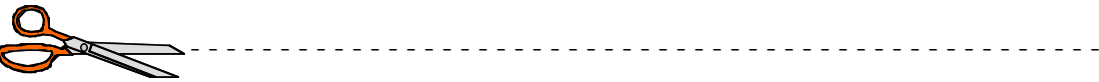
The Los Alamos Community Winds is a non-profit organization funded in part by your donations. The LACW was founded in 2000 by a group of enthusiastic musicians to present concerts of concert band music to the public.

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:

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A Malagueña is a woman living in the Spanish port city of Málaga, on the southern coast of Spain, in the province of Andalucia. In fact malagueña is simply the feminine form of the adjective malagueño/malagueña 'pertaining to Málaga'.

**Maurice Ravel (1875 - 1937)**  
**Bolero (1928)**

One of the most recognizable orchestral works of the twentieth century, Ravel’s *Boléro* came about in the evolution of a commission by the dancer Ida Rubenstein. Her initial request was for Ravel to orchestrate six pieces from Albeniz’ *Iberia*, work that Ravel found congenial. Soon however, Ravel was told that orchestration copyrights had been given to the Spanish composer Enrique Arbos. Arbos offered to give up his rights, but in the end, Ravel determined on another course of action and began to look back at his earlier piano pieces for inspiration. Finally he determined that it would be better if he started from the beginning. Holidaying at St. Jean-de-Luz, he went over to his piano and sketched out a simple melody with one finger, saying to a friend,

*“Don’t you think this theme has an insistent quality? I am going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can.”*

And he did just that. *Boléro* opens pianissimo with an ostinato in the snare drum, establishes its one theme and then repeats it many times, each repetition adding greater resources and greater volume, until at the end the sheer raw visceral power is overwhelming. The premiere at the Paris Opera’s Ballet season in 1928 was a triumph, and the work quickly made its way around the world, both as a ballet and as a concert work. It is one of those musical works that has become a part of our artistic consciousness, and it will probably remain there indefinitely.

**Chick Corea (b. 1941)**  
**Chick Corea, Ole (1979)**

Armando Anthony "Chick" Corea is an American jazz pianist/electric keyboardist and composer. His compositions *Spain*", *500 Miles High*, *La Fiesta* and *Windows*, are considered jazz standards. As a member of Miles Davis's band in the late 1960s, he participated in the birth of jazz fusion. In the 1970s he formed the fusion band Return to Forever. With Herbie Hancock, McCoy Tyner, and Keith Jarrett, he has been described as one of the major jazz piano voices to emerge in the post-John Coltrane era.

Corea continued to pursue other collaborations and to explore musical styles throughout the 1980s and 1990s. He is also known for promoting and fundraising for a number of social issues.

This arrangement by Bob Lowden combines two of Corea’s most famous tunes; *Spain*, and *La Fiesta*

## Georges Bizet (1838 – 1875)

### Suite from *Carmen* (1875)

*Carmen*, Bizet's last work, was premiered in Paris in 1875 to a hostile and uncomprehending audience. The opera's failure, followed three months later by Bizet's death at the age of 36, is legendary for being one of the cruelest misjudgments of history. Bizet was used to failure, since none of his previous theatrical ventures were successful. Yet, none of them displayed the genius that lifts every page of *Carmen* to great heights. Had he lived, Bizet would surely have extended his list of masterpieces. Verdi, after all, found his true voice at the same age as Bizet and lived into his eighties. Wagner, at 36, still had his seven greatest operas to write. No matter how satisfying we find *Carmen*, its hint of yet finer unwritten operas is inescapably depressing. It became, as Tchaikovsky predicted, the most popular opera in the world and it is one of the greatest.



It was Bizet's own idea to use Prosper Mérimée's novel, *Carmen*, as the story. In 1872 he was commissioned to write a three-act opera for the Opéra-Comique. He was assigned the libretto team of Meilhac and Halévy, who divided up their duties according to French custom with Meilhac in charge of the plot and the dialogue, Halévy writing verses for music. The changes they made to Mérimée were both commercial and astute. They removed two of the murders from the story and one of the major characters, Carmen's husband. They invented, following a one-line lead from Mérimée, the pure Micaela. This double adjustment made the plot almost acceptable to the Opéra-Comique's audience. By removing a villain and putting in a virgin, they moved the story of low life a few notches up toward respectability. Micaela is a brilliant creation; she helps to measure Don José's decline by acting both as a contrast to Carmen and as a representative of the normal world that José chose to desert.

The Opéra-Comique preferred that its dramas intersperse music with spoken dialogue rather than recitative. It also preferred its operas to end happily with villainy and sin put firmly in their place. It

was a family theatre where audiences were amused and entertained, but never shocked. Clearly, the subject matter of Bizet's opera stunned and scandalized its audience, since the heroine is, in a sense, a villain, who smokes, seduces men, smuggles on the side and meets her death on stage. Here, sensuality is presented very much in the raw, and the French were not ready for it. If Bizet had lived even one more year, he would have seen *Carmen* become a popular success abroad and, after a few more years, a success in France as well.

## About our Guest Soloist

Marcos Cavalcante is a Brazilian-American guitarist, composer and arranger. He plays Classical, Brazilian, Jazz and Bass Guitar. Marcos has a Doctoral Degree in Music-Classical Guitar Performance and Literature, a Master's Degree in Music-Jazz Studies from Indiana University Jacobs School of Music, and a Bachelor's Degree in Music Composition from Universidade Estadual de Campinas, São Paulo, Brazil. Marcos has performed with many excellent and well known musicians in Brazil, Japan and the USA.

Marcos currently serves as a Choir Teacher at El Camino Real Academy in Santa Fe, New Mexico, and he resides in Los Alamos, NM. Previously, he was an Associate Professor of Music at Northern New Mexico College (11 years), Associate Professor of Music at the Instituto de Artes of the Universidade Estadual de Campinas, São Paulo (7 years). During Graduate school, Marcos was an Assistant Instructor at Jacobs School of Music-Indiana University between 1990 and 1999, teaching classical, jazz/Brazilian guitar, the Guitar Ensemble and the Latin American Music Ensemble.

Marcos has lectured and performed at Indiana University, Indiana State University, Oklahoma University, Duke University, University of Louisville, University of South Florida-Tampa, Conservatório Souza Lima (São Paulo) Universidade Estadual de Campinas, Universidade Federal do Rio Grande do Norte, Universidade de Ribeirão Preto, Brazil.

