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*Upcoming Concerts!*

**Christmas Concert**  
**Saturday, December 7, 7:00 p.m.**  
**Crossroads Bible Church**

**Judy Dudziak Memorial Concert**  
**Saturday, February 29, 7:00 p.m.**  
**White Rock Baptist Church**

**Beethoven 250<sup>th</sup> Birthday Celebration**  
**with The Los Alamos Choral Society**  
**Saturday, May 2, 7:00 p.m.**  
**Duane Smith Auditorium**

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



## Fall Concert

Featuring

**Dmitri Kabalevsky – Overture to Colas Breugnon**  
**Georges Bizet – Overture to The Pearl Fishers**  
**Richard Wagner – Siegfried Fantasie**  
**John Philip Sousa – Comrades of the Legion**  
**Leroy Anderson – Trumpeter's Lullaby**  
**John Williams – “Adventures on Earth”**  
from E.T. The Extra-Terrestrial

in Celebration of

**Saturday, October 19, 2019 7:00 p.m.**

**Crossroads Bible Church**

**Free Admission**

**Suggested Donation - \$10.00 per guest**



**Daniel Pearl**  
**WORLD MUSIC DAYS**

Visit our website at [www.lacw.org](http://www.lacw.org)

Program

Comrades of the Legion (1920).....	John Philip Sousa (1854 – 1932)
Overture to <i>Colas Breugnon</i> (1938).....	Dmitri Kabalevsky (1904 – 1987) <i>transcribed by Donald Hunsberger</i>
Siegfried Fantasie (1876).....	Richard Wagner (1813- 1883) <i>arranged by Alfred Seidel</i>

INTERMISSION

Overture to <i>The Pearl Fishers</i> (1863).....	Georges Bizet (1838 – 1875) <i>arranged by Lucien Cailliet</i>
Trumpeter’s Lullaby (1949).....	Leroy Anderson (1908 - 1975)
Adventures on Earth from <i>E.T. – The Extra-Terrestrial</i> (1982).....	John Williams (b. 1932) <i>transcribed by Ted Vives</i>

Personnel

Piccolo  
Tracey Speyrer

Flute  
Kay Dunn  
Nina Epperson  
Carolynn Katz  
Laurie McGavran  
Heidi Morning†  
Danielle Schaper

Oboe  
Amanda Barry†  
Titus DeJong\*

English Horn  
Amanda Barry

Bassoon  
Dennis Davies-Wilson

Clarinet  
Bob Chrien  
Patricia Cote  
Lori Dauelsberg  
Bryan Fearey  
Sarah Hayes  
Anastasia Piliouras  
Kim Schultz†

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†  
Julien Loiseau  
Dave Teter

Horn  
Jim Beinke  
Megan Dunlap  
John Freiberg†  
Carol Hermes  
Dori Smith  
Hannah Wilcox

Trombone  
Richard Filemyr  
Phil Jones†  
Margaret Sudderth  
Gerrit Vanderwiel\*

Euphonium  
Rex Hjelm  
Boris Maiorov

Tuba  
Deniece Korzekwa†  
Steve Ross

Percussion  
Scott Luedtke  
Ross Perez  
George Price  
Len Stovall

Piano  
Julian Chen

Harp  
Miriam Shilling

Board of Directors

Heidi Morning, President  
Nina Epperson, Secretary  
Amanda Barry, Treasurer  
Pat Cote, Librarian

Members at-Large

Alan Hurd  
Julian Chen  
Tracey Speyrer

† Principal  
\*Student Member

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Michael Lyon  
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About Our Director

**Ted Vives** is now in his 20<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. at the Los Alamos High School band room Come join the band!

Program Notes

John Philip Sousa (1854 – 1932)  
Comrades of the Legion (1920)

Immediately after World War I, Sousa was besieged by such a flood of requests for new marches that he could scarcely have fulfilled them all. One, however, took top priority—a solicitation from the executive staff of the newly formed American Legion. The request was filled promptly. Sousa was enthusiastic about the American Legion because it promoted 100 percent Americanism and because it was a veteran’s group. Little could have appealed to him more. On the first piano manuscript was this notation:

*To the American Legion*  
*Comrades of the Legion*

The title was changed on a later manuscript:

*To my comrades of the American Legion*  
*The American Legion March*

When the published version appeared, the original title was used. By the time it was printed and distributed, Sousa was an honorary member of five different Legion posts. A recording of the new march was made by the Sousa Band, and half a million copies were sold in advance of the actual pressing. The sale was no doubt helped along because the composition was one of the featured numbers of the 1920 Sousa Band tour.

Dmitri Kabalevsky ((1904 – 1987)  
Overture to *Colas Breugnon* (1938)

Kabalevsky began work on Colas Breugnon in 1936, completing the work by the following year. The opera follows the short story of The Master of Clamecy, penned by the French author Romain Rolland in 1913. Initially, the opera met little success because of dramatic weaknesses in the libretto. Even Rolland, who had given Kabalevsky the “freedom to follow your personal inspiration,” remarked that the finished product failed to preserve specific aspects of the French Bergundian character of his novel. Kabalevsky later revised the opera, restoring the work to the stage of the Leningrad Maliy Opera Theatre in 1970. The composer was awarded the Lenin Prize for the work two years later. Between the time of the first premiere and the final revision, Kabalevsky extracted portions of the opera to produce a four-movement suite. The energetic Overture in particular, continued to live on as a contemporary staple of the orchestral repertoire—attaining acclaim on the American concert stage through performances by Arturo Toscanini and Fritz Reiner.

During the Overture, Kabalevsky creates a sparkling texture by incorporating driving rhythmic activity within the context of lightly-orchestrated melodic motives. The rapid wind articulations generate a pulsating motor-like rhythmic current that runs throughout the entire overture. After the initial burst of rhythmic activity, the music broadens into a minor melody sustained in the horns. In the final sections, the driving melodic motives return and race toward a climactic yet humorous conclusion.

**Richard Wagner (1813 – 1883)**  
**Siegfried Fantasie (1870)**

This “Fantasie” is based on themes from Richard Wagner’s opera, Siegfried, the third of four operas in *Der Ring des Nibelungen*. Wagner always used the instruments of the concert band in dramatic ways. For instance in this work, the tubas are used to conjure up for us a vivid portrait of the dragon Fafner raised from his sleep, yawning at the presumptuous boy who has awakened him. But as the dragon roars in his rage, it is the tubas that give at his anger menace. When the youthful Siegfried meets the Wanderer, (Wotan in disguise) the chief god is heralded by a choir of horns. Earlier in the forging scene, when Siegfried is at work to weld together the pieces of the sword, Nothung, which was shattered by Wotan’s spear in *Die Walküre*, Wagner uses the full brass choir to suggest the weight and labor required to forge the sword anew. And toward the end of the opera, as Siegfried begins his ascent to the flame surrounded rock where Brünnhilde lies asleep, his two themes sound, commingled in the choir of eight horns and the answering chorus of trumpets and trombones.


This work hits many of the highlights of the opera, and is a true tour de force for any wind ensemble or concert band clocking in at nearly 25 minutes duration.

**Georges Bizet (1838 – 1875)**  
**Overture to *The Pearl Fishers* (1863)**

*The Pearl Fishers* is an opera in three acts by the French composer Georges Bizet Set in ancient times on the island of Ceylon (Sri Lanka), the opera tells the story of how two men's vow of eternal friendship is threatened by their love for the same woman, whose own dilemma is the conflict between secular love and her sacred oath as a priestess.


The commission to write *The Pearl Fishers* arose from his standing as a former winner of the prestigious Prix de Rome.

Lucien Cailliet has interwoven several melodies from the opera into a concert “overture”. Interestingly, no such work exists in the original. The opera contains a very short introduction that goes nearly immediately into the action.



# Aspen


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# Daniel Pearl

## WORLD MUSIC DAYS

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."

# 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 - \$2999 .....Concerto
- \$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.



## Leroy Anderson (1908 - 1975) Trumpeter’s Lullaby (1949)

Composed for orchestra, *A Trumpeter's Lullaby* was completed on September 22, 1949. It was first performed on May 9, 1950 at the Boston Pops with Arthur Fiedler conducting and Roger Voisin performing the solo on trumpet.

“A Trumpeter's Lullaby *had its beginning backstage at Symphony Hall in Boston. In addition to composing and conducting, I was arranger for the Boston pops Orchestra for a number of years --- and after one of the concerts I was sitting talking with the conductor Arthur Fiedler and the first trumpet of the Boston pops, Roger Voisin. Suddenly Roger Voisin asked me why I didn't write a trumpet solo for him to play with the orchestra that would be different from traditional trumpet solos which are all loud, martial or triumphant. After thinking it over, it occurred to me that I had never heard a lullaby for trumpet so I set out to write one --- with a quiet melody based on bugle notes played by the trumpet and with the rest of the orchestra playing a lullaby background.*”

We are pleased to feature LACW principal trumpet, Bruce Letellier on this charming and sweet tine that has become a staple of the trumpet repertoire.

## John Williams (b. 1932) Adventures on Earth from *E.T. – The Extra-Terrestrial* (1982)

John Williams needs very little introduction. His film scores are some of the most widely recognized music on the planet and have garnered no less than 50 Oscar nominations over his 60+ year career.

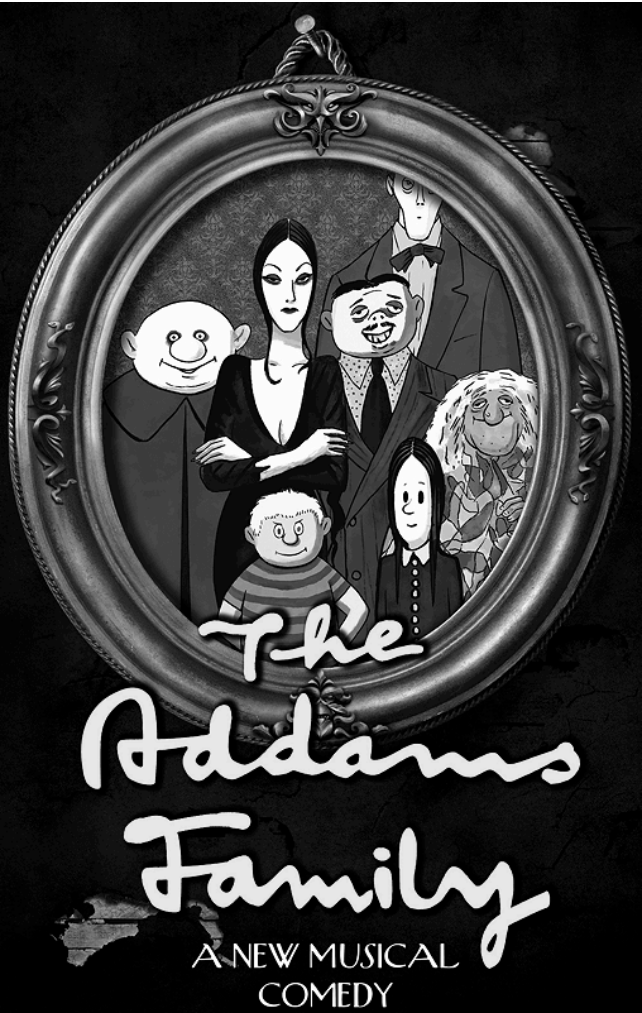
Stephen Spielberg’s *E.T. The Extra-Terrestrial* is one of the most endearing and enduring family films of all time. The story of an abandoned alien who is befriended by a young boy named Elliot, and how the two of them in turn develop a special bond as the Elliot tries to shield E.T. from the clutches of the evil government scientists has charmed audiences for nearly 40 years.

This selection is taken from the final few minutes of the film where Elliot and his friends lead the government on a hair-raising and magical bike chase as they rescue E.T. in time to get him to his awaiting spaceship to return home.



Upcoming Music Events

Los Alamos Light Opera



*The Addams Family*  
*A New Musical*

Book by Marshall Brickman and Rick Elice  
Music and Lyrics by Andrew Lippa  
Based on Characters Created by Charles Addams

Fridays and Saturdays  
October 25-26, November 1-2, 7:30 pm  
Matinee Sunday, October 27, 2:00 pm  
Duane Smith Auditorium

*This production is a wonderful addition to the Halloween Season in Los Alamos, so wear your costumes! For a special treat, children 12 and under will be admitted free opening night, October 25, one child per paying adult.*

Tickets are available online (coming soon!), at CB Fox, and at the door. \$15 general admission, \$12 for seniors and students.

The Los Alamos Symphony Orchestra



Rosalie Heller Memorial Lecture

Los Alamos Arts Council is pleased to present The Second “Rosalie Heller Annual Memorial Lecture.” This event is to honor the many contributions of Rosalie Heller to life and music in Los Alamos. Our Speaker this year is writer, lecturer, and curator James M Keller. He will present his talk, “Living Within Our Music,” **Wednesday, October 23<sup>rd</sup>, at 7:30 pm** in the Pajarito Room of Historic Fuller Lodge, Los Alamos. A light reception will follow the lecture.