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Upcoming Concerts!

**Beethoven 250th Birthday Celebration
with The Los Alamos Choral Society
Saturday, May 2, 2020 7:00 p.m.
Duane Smith Auditorium**

**Tuesdays at the Pond
Dates and Times TBA**

**Independence Day Celebration
July 4, 2020
Overlook Park
Time TBA**

The Los Alamos Community Winds rehearse on Tuesdays from 7:00 – 9:00 p.m. at White Rock Baptist Church. 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



A Memorial Concert in honor of

Judy Dudziak

With Special Guest

Dan Nebel, horn

in a performance of

Concerto No. 2 for Horn, K. 417 by W. A. Mozart

also featuring

**L. v. Beethoven – Sonata No. 14, Op. 27, No. 2 “Moonlight” – I. Adagio sostenuto
Edward Elgar – Variations on an Original Theme, Op. 36 “Enigma” – IX. Nimrod
P.I. Tchaikovsky – Symphony No. 5, Op. 64, - II. Andante cantabile
Richard Strauss - Till Eulenspiegel's Lustige Streiche
Patrick Williams – Prime Time**

Saturday, February 29, 2020 7:00 p.m.

White Rock Baptist Church

Free Admission

Suggested Donation - \$10.00 per guest

Visit our website at www.lacw.org

Program

Prime Time (1976).....Patrick Williams (1939 – 2018)
arranged by John Higgins

Sonata No. 14, Op. 27 “Moonlight” (1801).....Ludwig van Beethoven (1770 – 1827)
arranged by James Hosay

I. Adagio sostenuto

John Freiberg, horn

Variations on an Original Theme, Op. 36 “Enigma”(1899).....Edward Elgar (1857 – 1934)
arranged by Earl Slocumb

IX. Nimrod

Concerto No. 2 for Horn, K. 417 (1783).....Wolfgang Amadeus Mozart (1756 – 1791)
arranged by Lorenzo Sansone

Guest Soloist, Dan Nebel, horn

INTERMISSION

Symphony No. 5 in E Minor, Op. 64 (1888).....Piotr Ilyich Tchaikovsky (1840 – 1893)
arranged by V. F. Safranek

II. Andante cantabile

Till Eulenspiegel’s Lustige Streiche, Op. 28 (1895).....Richard Strauss (1864 – 1949)
transcribed by Mark Hindsley

Personnel

Piccolo

Tracey Speyrer

Flute

Ivanna Austell
Nina Epperson
Rachel Josephson
Carolynn Katz
Laurie McGavran
Heidi Morning†

Oboe

Amanda Barry†
Shawn Hinzey
Julie Bremser

English Horn

Amanda Barry

Eb Clarinet

Joyce Guzik

Clarinet

Bob Chrien
Patricia Cote
Lori Dauelsberg
Bryan Fearey
Joyce Guzik
Sarah Hayes
Tammie Nelson
Kim Schultz†

Bass Clarinet

Phil Tubesing

Alto Saxophone

Sadie Barry
Adolfo Meana

Tenor Saxophone

Wendy Keffeler

Baritone Saxophone

Paul Lewis

Trumpet

John Daly
Serra Dittel-Payne
Alan Hurd
Dave Korzekwa
Bruce Letellier†
Olivia Stella

Horn

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

Trombone

Phil Jones†
Margaret Sudderth
Gerrit Vanderwiel*

Euphonium

Richard Filemyr
Boris Maiorov†

Tuba

Rex Hjelm
Deniece Korzekwa†
Steve Ross

String Bass

Deniece Korzekwa

Percussion

Kenneth Crossley
Carl Necker†
George Price
Len Stovall

Piano

Julian Chen

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

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Julian Chen
Tracey Speyrer

† Principal
*Student Member

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Arthur Freed
Michael Lyon
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About Our Director

Ted Vives is now in his 20th 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. In 2019, his work for orchestra, *Suite l’Montgolfière* was awarded the top prize in the Santa Fe Community Orchestra’s Annual Composition Competition. 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!

A Tribute to Judy Dudziak

This evening’s performance is dedicated to the memory of one of Los Alamos’s most ardent supporters of music in our community...

Judy Dudziak.

Judy Dudziak began her musical contributions to the Los Alamos community in 1965, playing French horn in the Los Alamos Community Band (now LA Community Winds), the Los Alamos Sinfonietta (now LA Symphony Orchestra), the Los Alamos Light Opera, and occasionally with the Santa Fe Symphony. After a few years she was also recruited by Rafe and Pat LaBauve into the Recorder Society, where she played for about 45 years with the consort organized by Marge Agnew. An exception was the decade of the 1990s, when she was at a position in academia at NC State University and played recorder there. Her musical adventures began with learning to play the violin (and a bit of piano) as a child. But upon entering high school she wanted to play in the marching band, the director of which told her the only instrument available was a French horn, which he then taught her to play. Upon moving to Los Alamos, Judy took further French horn lessons from Karole Felts and played the horn in various musical venues along with Alice Fehlau and Karole. Music of many varieties enriched Judy’s life until her passing in March 2018.



Fond Memories of Judy Dudziak

My memories of Judy are of an amazing “all purpose” friend. We were connected in so many ways. One of our special connections was our most unusual recorder group which served not only as a weekly gathering to play music but also as our mutual support group. After we’d enjoyed our coffee and treats and extended very stimulating conversations we’d finally get around to actually start playing. Perfectionist Judy would sigh and comment we could play much better with more practice which was very true. She was sorely missed when she and her family moved to North Carolina and cheered when later they chose to come back home to Los Alamos, I felt very lucky to have a dear friend like Judy!

-Marge Agnew

Reading SATB versions of classical music and Scott Joplin tunes, with a variety of recorders and recorder players, was more like a classy tea party when Held at Judy's house. With fond memories of her excellent musicianship, I'll never forget eating her delicious treats at the dining table.

-Cary Neeper

All the works on this evening’s program are either pieces that feature French Horn, or were works in the repertoire that Judy was particularly fond of. The Los Alamos Community Winds is honored to be able to commemorate Judy Dudziak in this way and we hope that the presentation of this music will inspire all the members of our audience to live “Music-Filled Lives.”

About Our Guest Soloist



Hornist Dan Nebel graduated from Los Alamos High School in 2004 and performed with the Los Alamos Community Winds on their inaugural season. He has earned degrees from the Eastman School of Music and Wichita State University and is currently enrolled in the doctoral music program at the University of Northern Colorado. Nebel served as an active duty airman-musician with the United States Air Force Band of the Golden West for five years and has held positions with the Wichita Symphony Orchestra, Wichita Grand Opera, and North State Symphony. He currently performs principal horn with the Monterey Symphony and Fort Collins Symphony as well as freelancing throughout Colorado, New Mexico, Wyoming, and California.

The Nation is coming to New Mexico in 2021!!

The Los Alamos Community Winds along with the Santa Fe Concert Band and the Albuquerque Concert Band are proud and honored to have been chosen to host the 2021 National Convention of the Association of Concert Bands at the Santa Fe Hilton April 27-May 1, 2021.

The Association of Concert Bands is our governing organization and represents some 600 community bands across the nation and worldwide.

This is a tremendous opportunity to showcase both our state and our town and what we have to offer both musically and culturally.

However, putting on an event of this size and importance cannot be done without the support, both physical and financial from our local community.

Some of the highlights we are planning:

- 8-10 Concerts of music performed by Community Concert Bands from all over the country.
- An internationally recognized guest conductor
- Clinicians offering presentations and master classes
- Special performance and clinic by the World-renowned **Canadian Brass**
- Local and national vendors of music supplies and gifts
- Day excursions to places of interest in and around north central New Mexico

We have set up a 501(c)(3) non-profit organization – The ACB New Mexico Consortium - and are asking both individuals and businesses around the state to help us raise the **\$80,000.00** needed to produce this event.

We have set up GoFundMe page where we are accepting donations.

<https://charity.gofundme.com/o/en/campaign/acb-2021-santa-fe>

Any amount is appreciated, but we need your help to get there. All donations are tax-deductible.

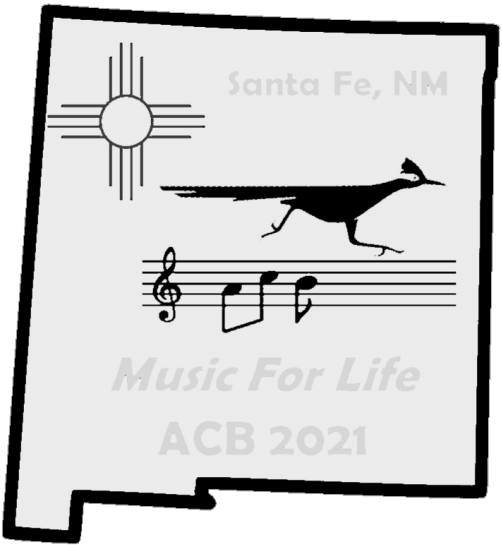
More information about the Association of Concert Bands be found on their website:


<https://www.acbands.org>

And specific information about the convention can be found here:


<https://acb2021.org>

Help us make the 2021 Association of Concert Bands National Convention an event to remember!






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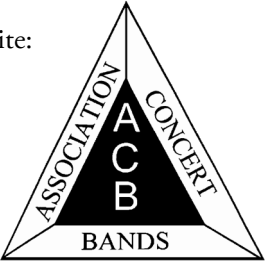


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In the work, Till is represented by the French horn both in solo and sectional settings. Although Strauss declined to furnish a descriptive narrative, leaving it "to my hearers to crack the nut which the rogue had prepared for them", Wilhelm Klatte has written a lengthy analysis of the work:

The whimsical Till rides his horse through a crowd of market women sitting chattering in their stalls; puts on the vestments of priest and assumes an unctious air, but feeling uncomfortable in the disguise, tears it off. He becomes a Don Juan and waylays pretty women; one bewitches him, but Till's advances are treated with derision. The rogue's anger is scarcely over when a troop of worthy Philistines appears, and these good people receive his gibes. Gaily he goes on his way playing waggish pranks, but Nemesis is upon him. Till is dragged by the jailer before the criminal tribunal. To each of the court's interrogations Till replies calmly, and lies. He is condemned to death and fear siezes him.

While the ending of the story has several different conclusions for our merry prankster (including being strung up at the gallows and hanged) prhaps a better ending is that in the musical epilogue, Till promises to be good and not do be the trickster anymore, but unfortunately, as soon as he is released from custody, he goes right back to his old antics. Aside from its musical evaluation and significance, this work has become somewhat of a virtuoso showpiece for orchestra and it is even more of a challenge for the instrumentation of the concert band.

Los Alamos Community Winds’ Music-Filled Life Scholarship

Join the Los Alamos Community Winds as we support our music students.

The skills they learn in band carry over to other areas of their life. We’re so proud when they graduate and go on to college. Our only hope is that they continue to make music a part of their lives

A scholarship of at least \$1,000 is awarded to a senior Los Alamos High School (or home-schooled) music student who has been accepted into college. While the recipient won’t be required to major in music, specific plans to further their music education and make music a part of their life are required. Please join us in making a big difference in the life of a college student by contributing to the “Music Filled Life” scholarship fund.

We all feel that playing music is a tremendously valuable gift because of the joy that it brings. Please consider giving a gift of \$200 or more. If that amount is not possible at this time, a donation of \$50, \$25, or even \$10 will help us reach our goal of supporting our music students.

Please Donate Today!
Questions? Contact us at: info@lacw.org

LACW is a non-profit 501(c)(3) organization and your contributions are tax-deductible to the extent of the law. The award will be paid directly to the scholarship winner’s college.

Program Notes

Patrick Williams (1939 – 2018)
Prime Time (1876)

Patrick Williams was an Oscar-nominated American composer, arranger, and conductor who worked in many genres of music, and in film and television. His numerous credits included, *The Mary Tyler Moore Show*, *The Bob Newhart Show*, as well as many theatrical films, including *Breaking Away* and *Swing Shift*.

Prime Time is the theme from the *Tony Randall Show* which aired on ABC and CBS for two seasons from 1976 to 1978. The show followed the daily activities of Walter Franklin, a middle-aged widowed judge dealing with being a single parent raising a teenage daughter and pre-teen son.

The music pays homage to Richard Strauss’s *Till Eulenspiegel’s Lustige Streiche* which you will hear later in the concert, and evokes Walter Franklin’s somewhat stuffy, proper persona as a judge.

Ludwig van Beethoven (1770 – 1827)
Sonata No. 14, Op. 27 “Moonlight” (1810) I. Andante sostenuto

In 2020, musicians the world over are celebrating the 250th birthday of Ludwig van Beethoven. It is with great pleasure that the Los Alamos Community Winds are able to present this stirring arrangement of his hauntingly beautiful “Moonlight” Sonata, featuring our principal horn, John Freiberg.

The Piano Sonata No. 14 in C-sharp Minor, Op. 27, No. 2: Sonata quasi una fantasia, solo piano work by Ludwig van Beethoven, admired particularly for its mysterious, gently arpeggiated, and seemingly improvised first movement. The piece was completed in 1801, published the following year, and premiered by the composer himself, whose hearing was still adequate but already deteriorating at the time. The nickname Moonlight Sonata traces to the 1830s, when German Romantic poet Ludwig Rellstab published a review in which he likened the first movement of the piece to a boat floating in the moonlight on Switzerland’s Lake Lucerne.

Many critics have objected to the subjective, romantic nature of the title "Moonlight", which has at times been called "a misleading approach to a movement with almost the character of a funeral march" and "absurd". Other critics have approved of the sobriquet, finding it evocative or in line with their own interpretation of the work. Gramophone founder Compton Mackenzie found the title "harmless", remarking that "it is silly for austere critics to work themselves up into a state of almost hysterical rage with poor Rellstab", and adding, "what these austere critics fail to grasp is that unless the general public had responded to the suggestion of moonlight in this music Rellstab's remark would long ago have been forgotten."

Beethoven dedicated the work to Countess Giulietta Guicciardi, a 16-year-old aristocrat who was his student for a short time.

Edward Elgar (1857 – 1934)
Variations on an Original Theme, Op. 36 “Enigma”(1899)

"To My Friends Pictured Within"

This was Elgar's dedication for this work for orchestra written in 1899. As only initials or nicknames were given to the variations, the work remained an enigma of its own for many years to all but the subjects and Elgar's own circle of friends.

The theme is notable for its use of a falling seventh and for the fact that each phrase in the opening and closing sections begins on the second beat of the bar. The "Nimrod" of Variation IX was Elgar's great friend and publisher A.J. Jaeger (whose last name means "hunter" in German).

Master arranger Earl Slocum has taken this ninth variation, and crafted a solemn, beautiful, and very stirring arrangement for concert band.

Wolfgang Amadeus Mozart (1756 – 1791)
Concerto No. 2 for Horn, K. 417 (1783)

Mozart's so called “second” horn concerto (in reality it was the first he completed) was one of four written for his friend Joseph Ignaz Leutgeb (1745-1811). Leutgeb was the principal horn in the orchestra of the Archbishop of Salzburg when Mozart grew up, and many of the virtuosic horn parts in Mozart's early symphonies would have been written with him in mind. He gave up professional music in 1777 and moved to Vienna to open a cheese shop - a venture partially funded by a loan from Leopold Mozart. This was apparently a successful business providing him with a living and the opportunity to make occasional concert appearances as a soloist. In 1781, Mozart settled in Vienna and they renewed their acquaintance. Their relationship must have been a curious one as Mozart frequently made fun of Leutgeb's slowness of wit. He is even reported to have scattered some sheets of manuscript around the room in order to make fun of Leutgeb's awkward attempts to pick them up. The dedication on the original manuscript of the concert reads;

"W. A. Mozart took pity on Leutgeb, ass, ox and fool in Vienna on 27 May 1783."

Despite all the taunting they remained friends for life and indeed Leutgeb helped Constanze in organizing Mozart's manuscripts after his untimely death. Joking apart, Mozart must have regarded the horn playing of his gauche friend highly.

The concerto follows the usual three movement format, beginning with an Allegro maestoso with broad melodies well suited to the rich and noble voice of the horn. The movement demands both effortless breath control and considerable agility from the soloist. The second movement is lyrical and reflective, and explores the beauty of a sustained horn melody. The final movement is a lively rondo placing the horn in its most usual context - the hunt. At each return of the rondo theme, the soloist leads off the hunt closely followed by the full orchestra. The movement sustains the idiom of the chase throughout and is filled with fanfares and brilliant dialogue between the soloist and orchestral instruments.

The Los Alamos Community Winds is very pleased to be joined by Los Alamos native and professional hornist, Dan Nebel for this performance.

Piotr Ilyich Tchaikovsky (1840 – 1893)
Symphony No. 5 in E Minor, Op. 64 (1888)

Throughout his creative career, Pyotr Ilyich Tchaikovsky's inspiration went through extreme cycles, tied to his frequent bouts of deep depression and self-doubt. In mid-May 1888 he wrote to his brother Modest that he was convinced that he had written himself out and that he now felt neither the impulse nor the inclination to compose. By the end of the month, however, he set about “...getting a symphony out of my dulled brain, with difficulty.” Inspiration must have started to flow, for by the end of August, the massive Fifth Symphony was finished.

As was the case with most of Tchaikovsky's compositions, the premiere of the Symphony – in St. Petersburg, with the composer conducting – earned mixed reactions. The audience liked it, critics panned it and fellow-composers were envious. Modest believed that the problem with the critics lay with his brother's lack of confidence as a conductor. Tchaikovsky himself, however, was never at ease with the Symphony, and wrote to his benefactress, Nadeja von Meck:

“Having played my symphony twice in St. Petersburg and once in Prague, I have come to the conclusion that it is a failure. There is something repellent in it, some exaggerated color, some insincerity of construction, which the public instinctively recognizes. It was clear to me that the applause and ovations were not for this but for other works of mine, and that the Symphony itself will never please the public.”

For the rest of his life he felt ambivalent about its merits, although after a concert in Germany, where the musicians were enthusiastic, he felt more positive.

The second movement *Andante cantabile* contains an idyllic ambience. It is a beautifully orchestrated theme that reveals how many ways there are to represent a sigh in music. Its main theme is one of the repertoire's great horn solos. Its ponderous introductory measures for the double basses and cellos, (here played by the tubas, euphoniums, and trombones) contain the underlying harmony of the opening motive heard in the first movement. Later, the sublimity is interrupted by the sudden recurrence of the primary motive blasted out by a solo trumpet over the threatening rumble of the timpani.

Judy's husband, Don indicated that this was her favorite work of all. LACW is pleased to present this in her honor.

Richard Strauss (1864 – 1949)
Till Eulenspiegel's Lustige Streiche, Op. 28 (1895)

The adventures (misadventures?) of Till Eulenspiegel first appeared in a Fifteenth Century book. Attracted by its many comic and dramatic possibilities, Strauss at first considered an opera, but soon abandoned this in favor of a compact symphonic poem. This was a good idea, because it gave us what is perhaps his most brilliant, inspired, and action-packed score.