

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**

**Pet Pangaea**

**Los Alamos Daily Post**

*Photocopying and Large Format Posters provided by*

**Aspen Copies**

*Poster Mounting provided by*

**Village Arts**



**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.

### Benefactors

#### Symphony Level (\$3000+)

#### Concerto Level (\$1000 - \$2999)

Triad National Security  
Payroll Deduction Donation Match  
Anonymous  
Anonymous

#### Sonata Level (\$500 - \$999)

Kimberly Schultz  
Anonymous

#### Etude Level (\$100 - \$499)

Los Alamos Creative District  
Larry Dauelsberg  
Lori Dauelsberg  
Bryan Fearey  
Alan Hurd  
Carolynn Scherer

### 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, LACW is your chance to put your talents to good use. The Los Alamos Community Winds is open to all-comers. 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. 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

# MYSTICAL MILESTONES

A CONCERT IN PREPARATION FOR  
THE 2022 ASSOCIATION OF CONCERT BANDS  
NATIONAL CONVENTION

Felix Mendelssohn - Piano Concerto No. 1 in G Minor  
with Julian Chen, soloist  
John Philip Sousa - Nobles of the Mystic Shrine  
Luigi Denza - Funiculi Funicula Rhapsody  
Norman Dello Joio - Satiric Dances  
Julie Giroux - Riffen Wed

and a Special Encore Performance of  
...and they named it Trinity  
by Ted Vives

Saturday, April 30, 2022 7:00 p.m.

Crossroads Bible Church

Free Admission

Suggested Donation - \$10.00 per guest

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

## Program

Funiculi Funicula Rhapsody (2004).....Luigi Denza (1846 – 1922)  
*arranged by Yo Goto*

*Tracey Speyrer, Piccolo  
 Heidi Morning, Flute  
 Nina Epperson, Flute  
 William Buss, Oboe  
 Bryan Fearey, Clarinet  
 Kim Schultz, Clarinet  
 Lori Dauelsberg, Clarinet*

*Adolfo Meana, Alto Saxophone  
 Paul Lewis, Alto Saxophone  
 Wendy Keffeler, Tenor Saxophone  
 Quinn Marksteiner, Baritone Saxophone  
 Bruce Letellier, Trumpet  
 John Daly, Trumpet  
 Jeremy Best, Horn*

Piano Concerto No. 1 in G minor (1830-31).....Felix Mendelssohn-Bartholdy (1809 – 1847)  
*arranged by Robert Dahmert*

I. Molto allegro con fuoco

*Julian Chen, Piano*

...and they named it Trinity (2013).....Ted Vives (b. 1964)

*Bruce Letellier, Trumpet  
 Bryant Letellier, Trombone*

Riften Wed (2014) .....Julie Giroux (b. 1961)

*Anna Hamrick, Harp*

*Heidi Morning, Flute  
 William Buss, Oboe*

*Anne Marie Peetersweem, English Horn  
 Dave Korzekwa, Trumpet*

*John Daly, Trumpet  
 Boris Maiorov, Euphonium*

Nobles of the Mystic Shrine (1923).....John Philip Sousa (1854 – 1932)

Satiric Dances (1975).....Norman Dello Joio (1913 – 2008)

I. Allegro pesante  
 II. Adagio mesto  
 III. Allegro spumante

*Heidi Morning, Flute  
 Bryan Fearey, Clarinet  
 Lori Dauelsberg, Clarinet  
 Dennis Davies-Wilson, Bassoon*

## Personnel

### Piccolo

Tracey Speyrer – Health Physics Field Coord./RCT Instructor, LANL

### Flute

Ivanna Austell – Principal, Piñon Elementary  
 Nina Epperson – VP, Human Resources (Ret.)  
 Jo Ann Howell – Computer Scientist (Ret.)  
 Tabitha Kalin – Engineer, LANL  
 Heidi Morning† – R&D Electrical Engineer, LANL  
 Tracey Speyrer – Health Physics Field Coord./RCT Instructor, LANL

### Oboe

Will Buss† – VP, Marketing & Production Development  
 Anne Marie Peetersweem - Oncology pharmacist

### English Horn

Anne Marie Peetersweem – Oncology pharmacist

### Bassoon

Dennis Davies-Wilson – Academic Librarian, UNM-LA;  
 Teacher; Musician

### Clarinet

Patricia Cote - Technical Program manager, LANL  
 Lori Dauelsberg – Economist, LANL  
 Rob Dunham – Consultant (ret.), Reprise Instruments, owner  
 Bryan Fearey† – Senior National Security Advisor, TechSource, Inc.  
 Joyce Guzik – Astrophysicist, LANL  
 Katie Maerzke – Scientist, LANL  
 Rob Pelak – Scientist, LANL  
 Tammie Nelson – Scientist, T division, LANL  
 Kimberly Schultz – Optical Diagnostic Scientist, LANL

### Bass Clarinet

Joyce Guzik – Astrophysicist, LANL

### Alto Saxophone

Adolfo Meana† – Security Specialist, LANL  
 Paul Lewis – Engineering and management

### Tenor Saxophone

Wendy Keffeler – Funder/Office Manager

### Baritone Saxophone

Quinn Marksteiner – Physicist, LANL

### Trumpet

John Daly – Engineer, (Ret.)  
 Serra Dittel-Payne – Child Prot. Serv. Div. Policy & Proced. Coord.  
 Alan Hurd, – Physicist, LANL  
 Dave Korzekwa – Retired engineer, LANL  
 Bruce Letellier† – Nuclear Power Safety Consultant.  
 Julian Loiseau – Computer Scientist, LANL  
 Alex Vives – Student

### Horn

Jeremy Best† – Engineer, LANL  
 Angela Herring – R&D Manager, LANL  
 Elizabeth Hunke – Scientist, LANL  
 Dori Smith – Educator, (Ret.)  
 Hannah Wilcox – Building Automation  
 Systems Engineer, LANL

### Trombone

Phil Jones† – Climate Scientist, LANL  
 Bryant Letellier – Middle School Band Director  
 John Sanks – HS Band Dir. (Ret.)

### Euphonium

Rex Hjelm† – Scientist, Materials Structure and Physics,  
 LANL  
 Boris Maiorov – Physicist, National High Magnetic  
 Field Laboratory, LANL

### Tuba

Deniece Korzekwa† – Retired engineer, LANL  
 Steve Ross – Attorney

### Percussion

Kip Bishofberge – Scientist Team Lead, LANL  
 Stuart Bloom† – Electrical Engineer, P.E., LANL  
 Julian Chen – Biologist, LANL  
 Laura Le – Archives Manager, Kirtland AFB  
 Carl Necker – R & D Engineer. LANL  
 George Price – Retired  
 Len Stovall – Tech. Liaison for Nuclear Safeguards, (Ret.)  
 LANL

### Piano

Julian Chen – Biologist, LANL

### Harp

Anna Hamrick – Professional Musician

## LACW Board of Directors

Bryan Fearey, President  
 Tabitha Kalin, Secretary  
 Lori Dauelsberg, Treasurer  
 Pat Cote, Librarian

### Members-at-large

Alan Hurd  
 Julian Chen  
 Tracey Speyrer

## About Our Soloists



**Julian Chen** is a Staff Scientist in the Bioscience Division at the lab. He received a Ph.D. in biophysics from UC San Francisco in 1999, and came to Los Alamos in 2013 following a stint on the chemistry faculty at Goethe University in Frankfurt, Germany.

His specialties include X-ray and neutron crystallography, with a focus on enzymes, RNA, and on ultra-high resolution studies. His interests outside Los Alamos National Laboratory include architecture and art history, especially the works of Louis Sullivan, connecting microscopic and macroscopic architecture, music performance, and travel.

Since joining the Los Alamos Community Winds in 2015, Julian has performed George Gershwin's *Rhapsody in Blue*, and Louis Moreau Gottschalk's *L'Union*

**Anna Hamrick** is a professional harpist who has been playing the harp since the age of 5. She has been involved in the music scene in Albuquerque New Mexico from a very young age, playing in the Albuquerque Youth Symphony Program, Santa Fe Symphony and Santa Fe Concert Association as well as UNM Symphony Orchestra and UNM Wind Symphony.

She recently graduated with her Bachelor's degree in harp performance from the Hochschule für Musik in Würzburg, Germany where she studied under Andreas Mildner and is now working with various orchestras in the Southwest region.



## About Our Director



**Ted Vives** is now in his 22<sup>nd</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.

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.)

## Dedication - James Beinke (1935-2021)

This evening's concert is dedicated to the memory of **James Beinke**. Jim played horn in the Los Alamos Community Winds for many years. Early in his adulthood, Jim was a middle school band and orchestra teacher in Racine, Wisconsin, intent on instilling a love for music in his students. Jim was also a piano technician by trade, taking great pride in the care he provided to many pianos. LACW premiered several of his works over the years including *Little Mesa March* (2009) and *Mixolydian Fanfare* (2015). His presence and love of music will be missed by all of us.



## Program Notes

**Luigi Denza (1846 – 1922)**<sup>[1][SEP]</sup>

**Yo Goto (b. 1958)**

**Funiculi-Funicula Rhapsody (2003)**

*"Some think the world is made for fun and frolic...And so do I! And so do I!"*

Luigi Denza was an Italian composer. Denza was born at Castellammare di Stabia, near Naples. He studied music under Saverio Mercadante and Paolo Serrao at the Naples Conservatory. Later, he moved to London and became a professor of singing at the Royal Academy of Music in 1898. Denza wrote an opera, *Wallenstein*, and hundreds of songs. The most popular of these was a collaboration with Peppino Turco, the Neapolitan song *Funiculì, Funiculà*, about the Vesuvius funicular.

Yo Goto is recognized as one of the leading composers and arrangers in the United States and Japan. Goto received his B. M. E. degree from Yamagata University, Japan, and studied composition with Shin-ichiro Ikebe at the Tokyo College of Music, completing a Performance Diploma Course. Having been active as a composer, arranger, and clinician in Japan until 2001, he moved to Texas to study with Cindy McTee at the University of North Texas. He holds a M.M. in composition and a M.M.E. from UNT.

Mr. Goto's fantasy commands immediate excitement with unmuffled percussion and bold fanfares that segue into a proper tarantella and trombone soli.

**Felix Mendelssohn-Bartholdy (1809 – 1847)**

**Piano Concerto in g minor, Op. 25, No. 1 (1831)**

Felix Mendelssohn made his debut as a pianist when he was six and began composing when he was eleven. The *Piano Concerto in G minor* was conceived in a matter of days during Mendelssohn's study trip to Rome in 1831.

Although it was dedicated to the charming young pianist Delphine von Schauroth, Mendelssohn wrote the concerto for his own performing tour, in which he was featured as a composer, piano soloist and conductor. An instant success, the Concerto attracted admiration from nobilities and dignities as well as fellow musicians, among them Franz Liszt whom Mendelssohn met in Paris. The electrifying first movement displays the non-stop virtuosity of the soloist, who is entrusted with passages of frenetic sixteenth-notes suspended momentarily only by the lyrical second theme.

**Ted Vives (b. 1964)**

**...and they named it Trinity (2013)**

2013 marked the 68<sup>th</sup> anniversary of the dropping of the atomic bomb. Probably no event in modern history has been the subject of as much debate – there are those who fervently support the use of nuclear force against Japan during World War II and there are equally as many who vehemently oppose our actions. Whatever side of this debate one embraces, the influence and wisdom of J. Robert Oppenheimer is undeniable.

Knowing from history that Oppenheimer was an intellectual (he had a particular interest in religion) as well as a scientist, I began researching if he had ever directly commented on music or his interest in it. I discovered that although he had not made any overt statements on music, he had from time to time made statements that, though more about the sciences, could easily be related to the arts and music and their connection to the sciences. ...*and they named it Trinity* is loosely based on and inspired by these quotations.

Harmonically, I restricted myself to a very simple tonal language and chordal structure. This left me with all other musical aspects (rhythm, dynamics, meter, timbre, etc.) to explore. ...*and they named it Trinity* begins in a fanfare-ish manner 2/2 meter before entering a long, steadily building ostinato middle section that alternates between 2/2 and 6/8 meters with a sprinkling of complex meters, (5/8, 7/8, and 9/8) This section makes a continuous crescendo both dynamically and by the addition of instruments culminating in an extended, vibrant percussion

section feature that calls for no less than 6 players and a large battery of instruments including chimes, bells, and crotales. The piece ends with a final double restatement of the main fanfare theme (modulating twice) accompanied a relentlessly hammered eighth-note rhythm before a punched rhythmic sequence of musical exclamation points.

The quotes referenced in *...and they named it Trinity* are as follows:

*"The history of science is rich in the example of the fruitfulness of bringing two sets of techniques, two sets of ideas, developed in separate contexts for the pursuit of new truth, into touch with one another."* - **Reith Lectures, 1953**

*"I believe that through discipline, though not through discipline alone, we can achieve serenity, and a certain small but precious measure of the freedom from the accidents of incarnation, and charity, and that detachment which preserves the world which it renounces."* - **12 March 1932**

*"The open society, the unrestricted access to knowledge, the unplanned and uninhibited association of men for its furtherance — these are what may make a vast, complex, ever growing, ever changing, ever more specialized and expert technological world, nevertheless a world of human community."* - **1953**

*"It is perfectly obvious that the whole world is going to hell. The only possible chance that it might not is that we do not attempt to prevent it from doing so."* - **Date unknown**

*"When you see something that is technically sweet, you go ahead and do it and argue about what to do about it only after you've had your technical success."* - **Security Hearings, 1954**

*"Genius sees the answer before the question."* - **Date unknown**

*"Now I am become Death, the destroyer of worlds."* - **Quoted as a recollection in 1965**

*"It worked!"* - **16 July 1945**

*- program notes by the composer*

### **Julie Giroux (b. 1961) Riften Wed (2014)**

Riften is a city in Skyrim located in the expansive world of Elder Scrolls, the fifth installment of an action role-playing video game saga developed by Bethesda Game Studios and published by Bethesda Softworks. Skyrim is an open world game that by any video game standard is geographically massive and more closely related to an online mmorpg (massive multiplayer online role-playing game) than to its console and pc competition.

Skyrim is a beautiful world, from mountainous snowy regions to open tundra plains, sea coasts, beaches, thick woods, lakes and hot spring-fed swamps. Large cities, villages, forts, ancient ruins, caves, lone houses, sawmills and abandoned shacks dot the atlas. One can spend hours just walking or riding horseback from one side of the continent to the other doing nothing but experiencing its wondrous environment and lore. It is truly a game worthy of total immersion. Oh, and I should mention that it is also a deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.

Riften is a seedy, crime-filled and nearly lawless city. Located on a waterfront with skooma-addicted dock workers and corrupt guards, it also boasts the headquarters of the Thieve's Guild. Sadly enough, it is also the location for the worlds orphanage and the Temple of Mara, the place where the good citizens of Skyrim have to go to get married, you included.

Weddings in Skyrim are about survival as much as fondness or imagined love. Courtship can be as simple a dialogue as "Are you interested in me? Why yes, are you interested in me? Yes. It's settled then." Sometimes the dialogue is more along the lines of "You are smart and strong. I would be lucky to have you. I would walk the path of life beside you 'til the end of time if you will have me." Although this game feels somewhat like the iron age with magic and dragons, it has a progressive, flourishing society.

In Skyrim, if so desired, your spouse can and will fight beside you. They will die for you or with you. For most of them, that death is permanent. You cannot remarry (not without cheating anyway). What was is over and there will be no other. Being the hopeless romantic that I am, I found the whole situation intriguing and heart wrenching especially if related or injected into real world circumstances. In one instance while playing the game, I emerged from the chapel with my brand new husband only to have him killed later that evening in a vicious full-on vampire attack right outside the temple. (Hey! No fair! I knew I should have married a warrior and not a merchant. I restarted the game.) Skyrim weddings are happening in the middle of a world full of violence, disease, war and death. Something Earth is all too familiar with.

*Riften Wed* is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where "‘til death do us part" is not only a reality, it's a given. Where love is a gift worthy of all the joy and pain it demands. One life, one love, one ending. This music is for those that are truly "Riften Wed."

*- program notes by the composer*

### **John Philip Sousa (1854-1932) Nobles of the Mystic Shrine (1923)**

Sousa became a member of the Ancient Arabic Order of Nobles of the Mystic Shrine in Washington in April, 1922, and was promptly named the first honorary director of the Almas Temple Shrine Band. His nephew, A. R. Varela, who sponsored him, asked him to compose this march. The new march saluted Shriners in general but was dedicated specifically to the Almas Temple and Imperial Council, A. A. O. N. M. S.

The Shriners' national convention was held in Washington in June, 1923, and Sousa was called upon to lead a hugeband of 6,200 Shriners in Griffith Stadium. This, incidentally, was the largest band Sousa ever conducted, and a new association with Shriners had just begun. Several Shrine bands accompanied the Sousa Band in performances of the new march as it toured the United States, and many additional appearances of the Sousa Band were arranged by Shriners. It is also noteworthy that in the last years of the Sousa Band approximately half the members were Shriners.

*- program notes by Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 74.*

### **Norman Dello Joio (1913 – 2008) Satiric Dances (1975)**

*Satiric Dances* was commissioned by the Concord Band, Concord, Massachusetts, to commemorate the Bicentennial of April 19, 1775, the day that launched the American War for Independence. At the North Bridge, in what is now Minute Man National Historical Park, the first ordered firing upon British Regulars by Colonial militiamen resulted in "the shot heard 'round the world." Dello Joio, then Dean of Boston University's School for the Arts, agreed to do the commission, but stipulated it would be based on a piece he had used as background music for a comedy by Aristophanes.

The most famous comic dramatist of ancient Greece, Aristophanes was born an Athenian citizen about 445 BC. His plays commented on the political and social issues of fifth century Athens and frequently employed satire.

The first dance movement is annotated as *allegro pesante*. The brass entry signifies the importance of the work, but the brisk tempo keeps the simplicity of "peasantry" from being ponderous. Taking a much slower *adagio mesto* tempo, the second dance begins with a melancholy tune from the flutes and low brass. The movement has light and delicate features that are quite exposed. Its central theme might evoke thoughts of a dance in a meadow that eventually reverts into a more solemn theme. Without a break in the music, the final movement is introduced by rolls from the snare drum. The tempo is indicated as *allegro spumante* and is the fastest of the composition. The quick turns and dynamics evoke images of the objects that were the titles of Aristophanes' plays: *Clouds*, *Wasps*, and *Birds*.