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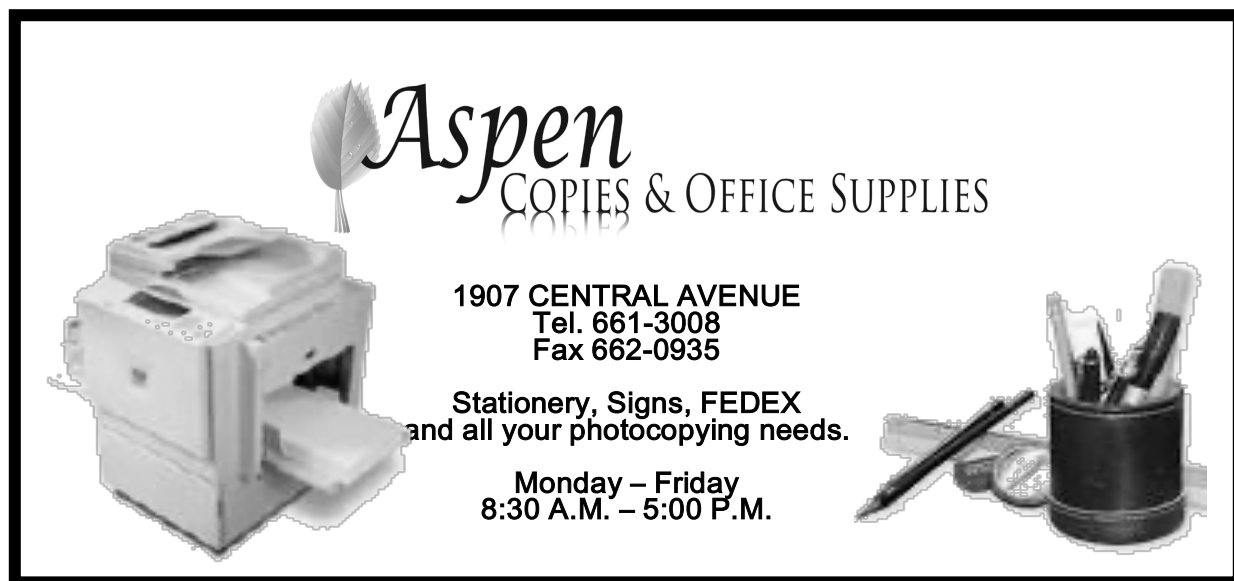
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8:30 A.M. – 5:00 P.M.

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 on Tuesday evening from 7:00 – 9:00 p.m. at White Rock Baptist Church. 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

AARON COPLAND
APPALACHIAN SPRING

CÉCILE CHAMINADE
CONCERTINO FOR FLUTE, OP. 107

FEATURING
HEIDI MORNING, FLUTE

WITH WORKS BY
MARIUS NORDAL
JOHN PHILIP SOUSA

AND A SPECIAL PERFORMANCE OF
“ONE FROGGY EVENING”
BY MILT FRANKLYN

SATURDAY, MAY 13, 2023 7:00 P.M.
CROSSROADS BIBLE CHURCH
FREE ADMISSION
SUGGESTED DONATION - \$10.00 PER GUEST

VISIT OUR WEBSITE AT WWW.LACW.ORG



Program

Sabre and Spurs (1918).....John Philip Sousa (1854 – 1932)

The Suncatchers (1974).....Marius Nordal (b. 1943)
arranged for concert band by Ted Vives

Julian Chen, piano
Phil Tubesing, tenor Saxophone

Concertino for Flute (1902).....Cécile Chaminade (1857 – 1944)
arranged for concert band by Clayton Wilson

Heidi Morning, flute

One Froggy Evening (1955).....Milt Franklyn (1897 – 1962)
adapted and arranged for concert band by Ted Vives

Intermission

Appalachian Spring (1944).....Aaron Copland (1900 – 1990)
transcribed for concert band by Ted Vives

Personnel

Piccolo

Allison Davis

Flute

Jo Ann Howell
Tabitha Kalin
Heidi Morning†
Kris Raber
Mariana Ruthstrom

Oboe

Amanda Barry

Bassoon

Kathy Lestone
Sara Stauffer

Clarinet

Hope Brown
Lori Dauelsberg
Bryan Fearey†
Joyce Guzik
Katie Maerzke
Rob Pelak

Bass Clarinet

Tammie Gibson

Alto Saxophone

Adolfo Meana†

Tenor Saxophone

Wendy Keffeler
Phil Tubesing

Baritone Saxophone

Paul Lewis

Trumpet

Cesar Bautista
John Daly
Alan Hurd
Dave Korzekwa
Alex Vives
Mike Wagner†

Horn

Jeremy Best†
Angela Herring
Dori Smith
Hannah Wilcox

Trombone

Larry Bronisz
Ken Inbody
Vegas Kremser†
Andrew Richards

Euphonium

Rex Hjelm
Boris Maiorov†

Tuba

Deniece Korzekwa †
Steve Ross

Percussion

Kip Bishofberger
Stuart Bloom
Carl Necker
George Price
Len Stovall†

Piano

Julian Chen

Harp

Celeste El-Darazi*

Principal †
Student Member *

Board of Directors

Paul Lewis, President
Hannah Wilcox, Secretary
Lori Dauelsberg, Treasurer
Tammie Gibson, Librarian

Members-at-Large

John Daly
Bryan Fearey
Boris Maiorov
Tracey Speyrer

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Community Music
(through Los Alamos Community
Foundation)

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LACDC

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Ted Vives is now in his 23rd 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.)



Upcoming Performances!

The Los Alamos Summer Concert Series - Sponsored by Sangre Productions
 Presented by Toyota of Santa Fe
 Friday, June 30 – 6:00 p.m.
 Ashley Pond

Independence Day Celebration

Tuesday, July 4 – 5:00 p.m.
 Overlook Park

2023-2024 Season

October 14, 2023 December 16, 2023 March 9, 2024 May 11, 2024
 (all concerts start at 7:00 p.m. at Crossroads Bible Church)

Program Notes

John Philip Sousa (1854 –1932)
Sabre and Spurs (1918)

According to the inscription on the sheet music and on both of Sousa's known manuscripts, this was to be the "March of the American Cavalry." It was dedicated to the officers and men of the 311th Cavalry, commanded by Colonel George W. K. Kirkpatrick. It is another of Sousa's World War I efforts which retained its popularity after the war.

Today it may seem amusing that a scroll of appreciation designated Sousa "honorary life member of the Officers' Mess of the 311th Cavalry." But in Army terminology of the day, this meant that he was made an honorary life member of the regiment, the highest honor they could bestow.

Program note by Paul E. Bierley, "The Works of John Philip Sousa" (Westerville, Ohio: Integrity Press, 1984), 82. Used by permission.

Marius Nordal (b. 1943)
The Suncatchers (1974)

Marius "Butch" Nordal is a Seattle-based pianist, educator, composer and arranger. originally from NY, his parents moved to Seattle in 1949, when he was six. He took piano and violin lessons from a local teacher at age eight. Working out of the jazz-rich Northwest U.S., he has carved himself a niche by working gigs, doing big band arrangements, teaching, and, in all cases, being a consummate master of the keyboard.

Originally written for jazz ensemble, *The Suncatchers* captures the quintessential sound of the fusion/jazz movement of the mid 1970's. It has remained a staple of both high school and college jazz ensemble literature for nearly 50 years.

Director Vives has taken the original work and set for for concert band in this exciting arrangement that features tenor saxophone and piano solos.

Milt Franklyn (1897 – 1962)
One Froggy Evening (1955)

Milton Julius Franklyn was born in New York City September 16, 1897. was an American musical composer and arranger who worked on the Warner Bros/Looney Tunes animated cartoons.

In early 1936, he joined Warner Bros. as music arranger to Carl Stalling, becoming music director in 1954. He became the sole composer in 1958 upon Stalling's retirement.

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One Froggy Evening is an animated musical short film written by Michael Maltese and directed by Chuck Jones. The short, partly inspired by a 1944 Cary Grant film entitled *Once Upon a Time* involving a dancing caterpillar in a small box, marks the debut of Michigan J. Frog. This popular short contained a wide variety of musical entertainment, with songs ranging from "Hello! Ma Baby" and "I'm Just Wild About Harry", two Tin Pan Alley classics, to "Largo al Factotum", Figaro's aria from the opera *Il Barbiere di Siviglia*. The short was released on December 31, 1955 as part of Warner Bros.' Merrie Melodies series of cartoons.

In 1994, it was voted No. 5 of The 50 Greatest Cartoons of all time by members of the animation field. In 2003, the United States Library of Congress deemed the film "culturally, historically, or aesthetically significant", and selected it for preservation in the National Film Registry.

Cécile Chaminade (1857 – 1944) **Concertino for Flute (1902)**

Cécile Louise Stéphanie Chaminade, was a French composer and pianist known chiefly for her piano music, which she performed on numerous concert tours, particularly in England. Although her piano salon music and songs won widespread popularity, her more serious works, which include an opera, a ballet, and orchestral suites, were less successful, especially among critics. Yet almost all her compositions were published during her lifetime, and they sold well. Her music is elegant, tuneful, and often witty, and it is probable that critical evaluations of her music through much of the 20th century were based more on gender stereotypes than on the qualities of the work.

Concertino for Flute is a rhapsodic, romantic work that features two main themes, plus many melodic episodes. Since the work displays such thorough knowledge and appreciation of the expressive and technical qualities of the flute, it is natural that it has remained one of the great standards of the instrument's literature.

Commissioned by the Paris Conservatoire for their annual Concours Competition, the *Concertino* was originally composed for flute and orchestra, although it is now more frequently performed with piano accompaniment. Possessing a memorable melodic theme, the piece tests the performer through the unending phrases, virtuosic flourishes and the resultant nimble fingerwork required. The structure is clearly identifiable through the themes that mark each of the sections: the lyrical melody that opens the work, the exciting *piu animato* that ends with a demanding cadenza, and the final recapitulation that is followed by a cheeky and vivacious codetta that brings the work to a dramatic close.

The Los Alamos Community Winds is pleased to feature Heidi Morning, flutist in this performance.

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Support the Los Alamos Community Winds

The Los Alamos Community is **YOUR** community volunteer concert band. For the past 23 years, LACW has provided over 150 free concerts to the public. LACW also provides an annual scholarship for local graduating high school seniors.

No members of the Los Alamos Community Winds receive any compensation for their involvement. We all do this because we enjoy bringing music to **YOU!**

LACW depends on your support. In addition to the purchase and rental of music for performance, our operating expenses include rehearsal and performance space rental, scholarship fund, purchase and repair of instruments, insurance, office supplies, and web presence to name a few.

In addition to your support at this evening's concert, you can help keep LACW going through your tax-deductible donation via our PayPal account. If you wish this donation to go to a particular purpose such as our scholarship fund, you can specify that through the donation process online.

Help the Los Alamos Community Winds to continue to provide the best in concert band music to the residents of Los Alamos, White Rock, and surrounding communities by making your donation today!



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FaceBook!





Martha Graham and Aaron Copland at the first performance of *Appalachian Spring*, 1944

Martha Graham and Erick Hawkins, *Appalachian Spring*, 1944



Erick Hawkins in the first production of *Appalachian Spring*, 1944. In the background, left to right: the four Followers, Martha Graham, May O'Donnell

Aaron Copland (1900 – 1990) *Appalachian Spring* (1944)

9 More than any other 20th-century composer, Aaron Copland captured the American character in his music. In particular, his popular ballet scores breathe the spirit of ‘Mom and apple pie’ that symbolized the ideal American everyday life. His 1944 ballet, *Appalachian Spring*, was commissioned by the Elizabeth Sprague Coolidge Foundation for Martha Graham’s dance company. Set in Pennsylvania Dutch country in the early 19th century, the scenario depicts a young newlywed couple whose community come together to build them a new home. Copland’s incorporation of the Shaker hymn “’Tis a Gift to be Simple” in the music was a stroke of genius, but his original melodies are equally compelling in this delightful ballet suite.



Appalachian Spring is one of three “folk ballets” that constitute the foundation of Aaron Copland’s substantial reputation. (The other two are *Billy the Kid* and *Rodeo*.) *Appalachian Spring*’s sentimental appeal derives from the strong sense of Americana with which Copland suffused his score. Even though the only borrowed melody is the Shaker tune “’Tis a gift to be simple,” his original music communicates the sense that we have always known it. Somehow Copland distills the essence of our nation’s spirit in ways that speak to us all.

The Elizabeth Sprague Coolidge Foundation commissioned Copland to compose this ballet for Martha Graham in 1943. He completed the score in 1944 while teaching at Harvard. The premiere took place in Washington, at the Library of Congress’ Coolidge Auditorium that October; Martha Graham and Merce Cunningham danced the principal roles. *Appalachian Spring* was an immediate success, earning the New York City Music Critics’ Circle Award for the outstanding theatrical work of the 1944-1945 season, and the Pulitzer Prize in music for 1945.

The ballet scenario takes place in the early nineteenth century. A young farming couple in Pennsylvania Dutch country are being married; the wedding celebration centers around their new pioneer farmhouse in the Appalachian foothills. The ballet takes 34 minutes in performance. For the Concert Suite, Copland reduced his score to 26 minutes. He told Vivian Perlis:

“The Suite . . . is a condensed version of the ballet, retaining all essential features but omitting those sections in which the interest is primarily choreographic (the largest cut was the Minister’s dance). The Suite follows a sectional arrangement of eight sequences and is scored for an orchestra of modest proportions.”

Copland’s concise, modest description does not mention the gentleness of spirit that permeates his lovely music. Elsewhere, however, he acknowledged the essential message that guided his thinking when he composed this ballet:

“I knew certain crucial things — that it had to do with the pioneer American spirit, with youth and spring, with optimism and hope.”

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About Our Soloist

Heidi Morning learned to play the flute during junior high school. She continued playing throughout her high school years in advanced wind ensembles; however, took a brief pause from music after deciding to pursue a computer engineering degree from the California State University at Bakersfield. During her senior year, she rekindled her love of music and the flute through the university's community wind ensemble.

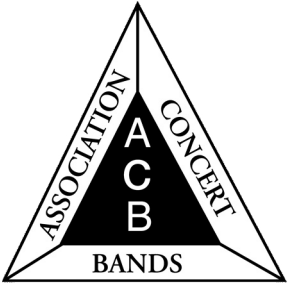


After graduating with her B.S., she pursued graduate studies in electrical and computer engineering at the University of California at Davis. Due to intent focus in her studies, she decided to pause her outside activities until the completion of her program. Today, Heidi Morning works at Los Alamos National Laboratory as an electrical engineer in the Intelligence and Space Research division. There, she designs innovative technologies for space satellites and other remote sensors.

After moving to Los Alamos, she was eager to return to her passion and found several ensembles to share her musical talents with. Currently, Heidi performs with several local ensembles including the Los Alamos Community Winds, Los Alamos Symphony Orchestra, Coro de Cámara, and Los Alamos Flute Choir. Some of her past flute instructors include Brook Ferguson from the Colorado Symphony Orchestra, Valerie Potter from the New Mexico Philharmonic, and Carol Redman from Santa Fe Pro Musica.



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Two of Chuck Jones' original sketches for "One Froggy Evening"