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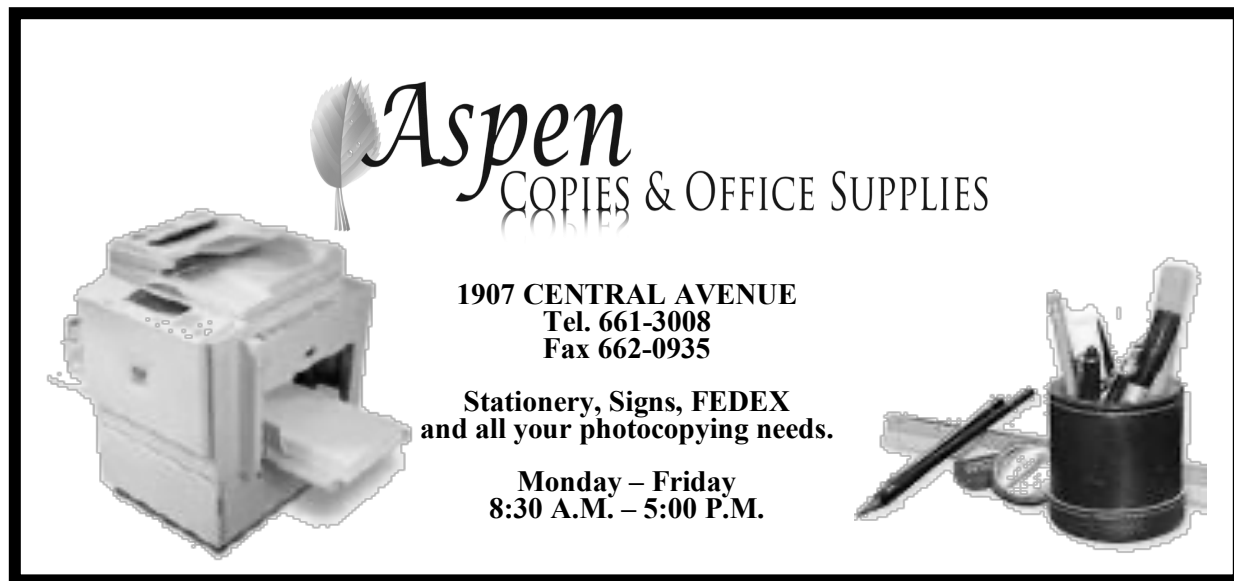
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### *Did You Know?.....*

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 Los Alamos High School. 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  
PRESENTS

# *Fall Celebration*

featuring


**CHARLES IVES - Variations on America**  
**PAUL CRESTON - Celebration Overture**  
**JOHN PHILIP SOUSA - Resumption**

also

**LOUIS MOREAU GOTTSCHALK - Bamboula**  
**GIACOMO ROSSINI - Boutique Fantasque**  
*and much more!*

*Saturday, October 14, 2023 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*

- Resumption (1879).....John Philip Sousa (1854 – 1932)
- Celebration Overture (1974).....Paul Creston (1906 - 1985)
- Nevermore (2011).....Brian Balmages (b. 1975)
- Variations on America (1891).....Charles Ives (1874 – 1954)  
*transcribed by William E. Rhoads*

## *Intermission*

- Front Page (2005).....Robert Thurston (b. 1959)
- Bamboula (1848).....Louis Moreau Gottschalk (1829 – 1869)  
*setting for concert band by Steven Paxton*
- Matters of Kindness (2018).....Kenley Kristofferson (b. 1983)
- La Boutique fantasque (1919).....Ottorino Respighi (1879 – 1936)  
*Based on piano works of Gioachino Rossini* *transcribed by Dan Godfrey*

- I. Danse Cosaque
- II. Nocturne
- III. Mazurka
- IV. Tarantella
- V. Can-Can
- VI. Valse lente
- VII. Galop

## *About Our Director*



**Ted Vives** is now in his 24<sup>th</sup> season as musical and artistic director for the Award-Winning Los Alamos Community Winds. 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!

*(All performances are at Crossroads Bible Church)*

**December 16, 2023**  
 Holiday Prism Concert

**March 9, 2024**  
 Vocal Celebration!

*featuring*  
 Borodin: *Polovtsian Dances* (with the Los Alamos Choral Society)  
 Barber: *Knoxville: Summer of 1915* with soloist Louise Mendius, soprano

**May 11, 2024**  
 Music from the Stage and Screen  
*featuring*  
 Stravinsky: *Suite from Petrushka*

## Personnel

### Piccolo

Tracey Speyrer

### Flute

Ivanna Austell  
Allison Davis  
Jo Ann Howell  
Tabitha Kalin  
JoyMei Lincoln\*  
Heidi Morning†

### Oboe

Amanda Barry

### Bassoon

Dennis Davies-Wilson

### Clarinet

Lori Dauelsberg  
Nathaniel Gates  
Tammie Gibson  
Joyce Guzik†  
James Hudlemeyer\*  
Katie Maerzke

### Bass Clarinet

Phil Tubesing

### Alto Saxophone

Bryan Fearey  
Adolfo Meana†

### Tenor Saxophone

Wendy Keffeler

### Baritone Saxophone

Phil Tubesing

### Trumpet

John Daly†  
Alan Hurd  
Dave Korzekwa  
Bruce Letellier  
Allen Morinec  
Amanda Sanchez  
Seth Sanchez  
Alex Vives

### Horn

Gem DeSimone  
Elizabeth Hunke  
Dori Smith

### Trombone

Philip Jones  
Vegas Kremser†  
Andrew Richards

### Euphonium

Dave Korzekwa

### Tuba

Deniece Korzekwa  
Steve Ross

### Percussion

Paul Alcazar  
Beth Bates  
Joe Cox  
George Price†

### Piano

Julian Chen

### Harp

Michele Roper

Principal †  
Student Member \*

### *Board of Directors*

Paul Lewis, President  
John Daly, Secretary  
Lori Dauelsberg, Treasurer  
Tammie Gibson, Librarian

### *Members-at-Large*

Bryan Fearey  
Boris Maiorov  
Tracey Speyrer

### *Benefactors*

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

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

Kimberly Schultz\*\*  
Lori Dauelsberg\*\*  
Valarie Prestwood

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

Bryan Fearey  
Judy Dudziak Endowment for  
Community Music  
(through Los Alamos Community  
Foundation)

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

Alan Hurd\*\*  
Joyce Guzik  
Larry Dauelsberg  
Ruth Lier  
Michael Lyon  
Margaret Sudderth\*\*  
LACDC

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## Program Notes

### **John Philip Sousa (1854 –1932) Resumption (1879)**

Little is known about this early march by John Philip Sousa. Written when he was 25 years old, the derivation of this march's title was the resumption of the use of gold and silver coins in the United States after the post-Civil War inflation and depression.

Throughout Sousa's career as a conductor, he often altered the performance of his marches without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably cornetist Frank Simon. Sousa continued to conduct many of his earlier marches later in his career with these unique alterations, but he rarely returned to several of the marches composed between 1873 and 1880. Although no written confirmation exists for how Sousa might have performed these earliest compositions, select elements of his typical performance practices can also be applied to these marches.

### **Paul Creston (1906 - 1985) Celebration Overture (1974)**

Celebration Overture was commissioned by Dr. Edwin Franko Goldman and premiered at the ABA conference in February 1955, with Creston conducting. It consists of three sections: fast, slow, and fast -- like the Italian Baroque overture. In style it differs considerably from its ancestor. Regarding Celebration Overture, Creston wrote as follows: "I was preoccupied with matters of melodic design, harmonic coloring, rhythmic pulse, and formal progression, not with limitations of nature or narrations of fairy tales." This bright and festive overture justifies its title with short and rhythmic melodies along with sonorous harmonies.

Born in New York City to Sicilian immigrants, Creston was self-taught as a composer. His pieces include six symphonies; several concertos, including two for violin, one for marimba and orchestra (premiered by Ruth Stuber), one each for one piano, two pianos, and accordion, and a concerto for alto saxophone (the latter dedicated to Cecil Leeson); as well as a fantasia for trombone and orchestra (composed for and premiered by Robert Marsteller). Also, for alto saxophone Creston wrote a Rapsodie for Jean-Marie Londeix; a suite (1935) and a sonata (Op. 19, 1939), both dedicated to Cecil Leeson (the sonata was arranged by Marco Ciccone for saxophone and orchestra in 2008); and also, a suite for organ, Op. 70.

Creston was one of the most performed American composers of the 1940s and 1950s. Many of his works have become staples of the wind band repertoire.

**Brian Balmages (b. 1975)**  
**Nevermore (2011)**

This modern work based on Edgar Allan Poe's "The Raven" tells the eerie story of a man confronted by a sinister bird, and his slow descent into utter madness. A haunting piano line starts the piece, surrounded by contemporary effects and textures. As the man becomes more irritated, the music picks up in tempo and becomes increasingly dissonant and violent until it erupts in a cacophony of chaos. Finally, the man "breaks," and the unsettling sounds of the opening piano return to conclude the piece. A truly dramatic work for band.

Brian Balmages works have been performed by groups ranging from professional symphony orchestras to elementary schools. He is a recipient of the A. Austin Harding Award from the American School Band Directors Association, won the 2020 NBA William D. Revelli Composition Contest with his work *Love and Light*

He is an elected member of the American Bandmasters Association and has taught instrumental conducting at Towson University where he also served as Assistant Director of Bands and Orchestras. Currently, he is Director of MakeMusic Publications and Digital Education for Alfred and MakeMusic.

**Charles Ives (1874 – 1954)**  
**Variations on America (1891)**

Composed in 1891 when Ives was seventeen, it is an arrangement of a traditional tune, known as *America (My Country, 'Tis of Thee)* and was at the time the de facto anthem of the United States. The tune is also widely recognized in Thomas Arne's orchestration as the British National Anthem, *God Save the King*, and in the former anthems of Russia (*The Prayer of Russians*, from 1816 to 1833), Switzerland (*Rufst du, mein Vaterland*, until 1961), and Germany (*Heil dir im Siegerkranz*, from 1871 to 1918), as well as being the current national anthem of Liechtenstein (*Oben am jungen Rhein*) and the royal anthem of Norway, *Kongesangen*.

Ives prepared it for a Fourth of July celebration in 1892 at the Methodist church where he was organist in Brewster, New York. He performed it for the first time on February 17, 1892, and made revisions to the work until 1894. Although the piece is considered challenging even by modern concert organists, he spoke of playing the pedal work in the final variation as being "almost as much fun as playing baseball".

It went unpublished until 1949, when the organist E. Power Biggs rediscovered it, and prepared

## *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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# The Los Alamos Community Winds



1st Runner-Up, 2012 American Prize (Concert Band Division)  
3rd Place, 2014 American Prize (Concert Band Division)  
Finalist, 2019 American Prize (Concert Band Division)  
Finalist, 2021 American Prize (Concert Band Division)



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an edition for publication. He incorporated it into his repertoire, and it became a regularly performed piece by American organists. In 1962 it was orchestrated by William Schuman and premiered in this version by the New York Philharmonic under Andre Kostelanetz in 1964. The Schuman orchestration formed the basis of a wind band version by William E. Rhoads, which you will hear this evening.

## Robert Thurston (b. 1959) Front Page (2005)

*"Where the press is free, and every man able to read, all is safe."* – Thomas Jefferson

*Front Page* was written to commemorate the Tallahassee Democrat's (Newspaper) 100th anniversary and premiered by the Tallahassee Winds, under the direction of Dr. Bentley Shellahamer, who along with Michael Pate, the publisher of the Democrat commissioned the work.

Robert Thurston has been writing music professionally since 1980. He served for 20 years with The United States Air Force Band in Washington DC and was the Band's chief arranger-composer from 2007 until his retirement in 2014. His arrangement of "Happy Xmas (War Is Over)"—a duet between cellist Yo-Yo Ma and ukulele master Jake Shimabukuro—is featured on Ma's 2008 CD "Songs of Joy and Peace." His Christmas arrangements, featured in several viral "flash mob" performances by the Air Force Band, have garnered tens of millions of views across internet video platforms.

Before his military service, Thurston taught instrumental music for five years in Florida and Ohio. He holds degrees in music education from Florida State University, where he studied arranging and composition with Charles Carter.

## Louis Moreau Gottschalk (1829 – 1869) Bamboula (1848)

*Bamboula*, Op. 2, is a fantasy composition for piano written by American composer Louis Moreau Gottschalk during a delirium of typhoid fever in the French town of Clermont-sur-l'Oise in the summer of 1848. Dedicated "à sa Majesté Isabelle II, Reine des Espagnes", it is the first of the so-called set of four "Louisiana Creole pieces" that Gottschalk composed between 1848 and 1851.

According to the Dictionary of the English/Creole of Trinidad & Tobago, "bamboula" is "a kind of vigorous African-based dance with singing and drumming" The word itself some from 3 possible sources: Southern Kikongo (*Congo*) language, in which it means "a word which transfers the force of external things into oneself"; and the Jola language where it translates as "war dance" or "ignite".

Louis Moreau Gottschalk was born in New Orleans in 1829 to a Jewish businessman from London and a Creole mother. A talented and precocious young musician, he was sent at the age of thirteen to study piano in Paris. Only three years later he made a successful concert debut in Paris, earning the praise and admiration of composers such as Chopin and Berlioz. Over the following years his highly publicized concert tours throughout Europe, South America, and the United States made him an international celebrity.

**Kenley Kristofferson (b. 1983)**  
**Matters of Kindness (1955)**

Written as a warm reflection of a student whose life ended too soon, this beautiful work was inspired by one of her favorite phrases, "Kindness matters." This well-conceived composition, with engaging lines, includes emotional thematic material that reflects the student's warmth and caring nature, lush harmonies, effective key changes, and appealing contrasts of texture and dynamics.

This work was commissioned by the Old High School Senior Band in Olds, Alberta, to commemorate the life of Madison Fleming.

Kenley Kristofferson is a composer for concert band, concert choir, symphony orchestra and video games. Growing up as a euphonium player in Gimli, Manitoba, Canada, he later went on to complete his B. Mus and B. Ed degrees from the University of Manitoba and became one of the music teachers at Lord Selkirk Regional Comprehensive Secondary School in Selkirk, MB. In 2019, he completed his Master of Music in Composition from Brandon University, studying under Dr. T. Patrick Carrabré.

**Ottorino Respighi (1879 – 1936)**  
**La Boutique fantasque (1919)**

*La Boutique fantasque*, also known as *The Magic Toyshop* or *The Fantastic Toyshop*, is a ballet in one act conceived by Léonide Massine, who devised the choreography for a libretto written with the artist André Derain, a pioneer of Fauvism. Derain also designed the décor and costumes for the ballet. Ottorino Respighi wrote the music based on piano pieces by Gioachino Rossini. Its world premiere was at the Alhambra Theatre in London on 5 June 1919, performed by Sergei Diaghilev's Ballets Russes.

Massine described how, in Rome for a ballet season, Respighi brought the score of Rossini's *Péchés de vieillesse* to Diaghilev. The impresario played them to Massine and Respighi. Toulouse-Lautrec was an influence on the period setting and style of *La Boutique fantasque*, and Massine envisaged the principal character "quite Lautrec-like". Diaghilev arranged for Massine to meet Derain in Paris, and they worked out the scenario with the artist's marionette theatre at his home on the rue Bonaparte. The date of the action was moved from 1832 to the 1860s.

The story of the ballet has similarities to *Die Puppenfee* ("The Fairy Doll") of Josef Bayer, an old German ballet that had been performed by Jose Mendez in Moscow in 1897 and by Serge and Nicholas Legat in Saint Petersburg in 1903. Others note the similarities to Hans Christian Andersen's *The Steadfast Tin Soldier*.

Massine's scenario centers on the love story between two can-can dancer dolls in a toyshop, incorporating elements of comedy, national folk dance, and mime, as well as classical choreography.

The ballet is set in France in 1860. A world-famous toymaker has created exquisite dancing dolls in his magic toyshop. The automata perform various dance routines for the prospective customers. At first the toys entertain two English ladies and an American family. Some dolls perform a tarantella for the guests, followed by other dolls dressed as playing cards who dance a mazurka. Then two dolls come in and perform another routine involving a snob and a melon vendor. New customers arrive, a Russian family, and everyone welcomes them. Five Cossack dolls enter and perform a traditional dance, followed by an animal act featuring two dancing poodles.

Then the shopkeeper introduces his most sophisticated dancing dolls, a pair of can-can dancers, a flashily-dressed man and girl, come in and perform their routine. Their dance is so enchanting that the American family decides to buy the male doll while the Russian family buys the female dancing doll. The deals are made and paid for, the dolls are placed in separate boxes and collection is arranged for the next day.

Darkness descends, but during the night, the dolls magically come to life and start dancing. They are upset that the two can-can dancers who are lovers are going to be separated, and a plot is hatched to hide them before the customers return in the morning.

When the shop opens the next day and the customers come in to pick up their dolls, they discover that the can-can dancers are no longer there. The customers, not knowing about the secret life of the dolls, blame the shop owner and attack him and his assistant. In the ensuing fracas, the dolls come to the shopkeeper's rescue with the Cossack dolls attacking the customers with their bayonets. Driven out of the shop, the customers watch incredulously through the window as the happy dolls and the shopkeeper dance merrily inside with the reunited can-can dancers.

