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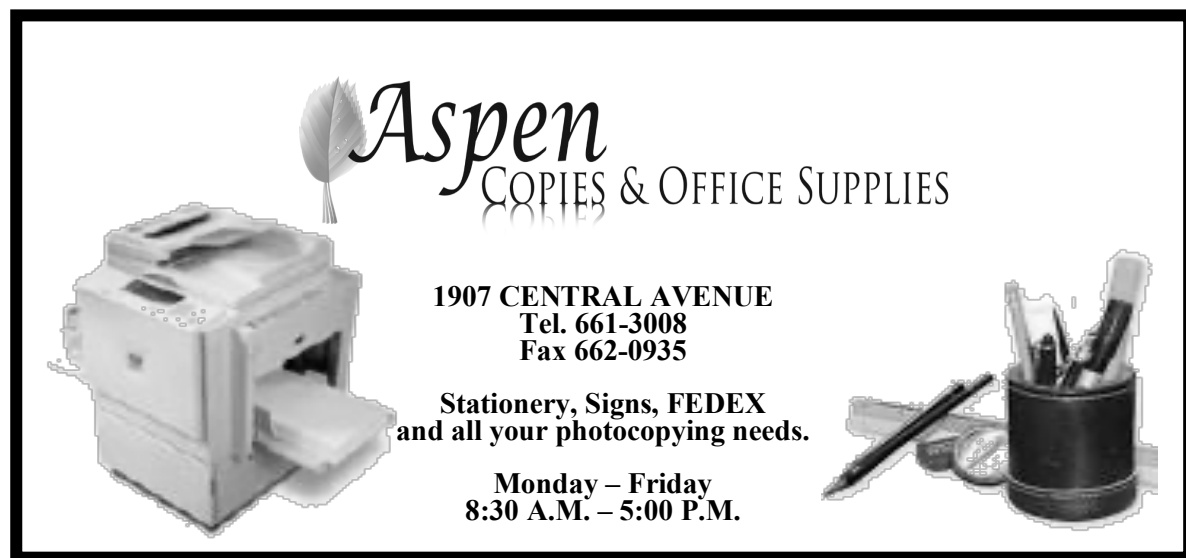
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Monday – Friday  
8:30 A.M. – 5:00 P.M.

*Upcoming Los Alamos Community Winds Performances!*

**Saturday, May 10, 2025**  
**Silver Anniversary Season Finale**  
"Blues and Greens"

Crossroads Bible Church  
With special guest conductor, Dr. Bentley Shellahamer  
Asst. Dean, Florida State University College of Music (ret.)

**Friday Night Concerts at Ashley Pond**  
Date and Time TBA

**July 4, 2025**  
Independence Day Concert  
Time and Location TBA



# The Los Alamos Community Winds

**Ted Vives, Musical and Artistic Director**

**PRESENT**

**2024–2025 Silver Anniversary Season**

## Mid-Winter Concert

# "Treasure Trove"

## Music of Underrepresented Composers

*featuring*

**Variations on an African Hymnsong - Quincy Hilliard**

**Overture for Symphonic Band - Bin Kaneda**

**Three Negro Dances - Florence Price**

*and a special "Encore Performance" of*

## Ottorino Respighi's

# The Pines of Rome, P. 141

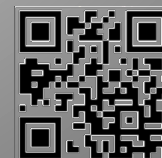
**Saturday, March 8, 7:00 p.m.**

**Crossroads Bible Church**

**Free Admission**

**Suggested Donation - \$15 per guest**

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



# PROGRAM

Washington Post March (1889).....John Philip Sousa (1865 – 1932)

Pini di Roma (The Pines of Rome) P. 141 (1924) .....Ottorino Respighi (1879 – 1936)  
*transcribed by Guy Duker*

*Allen Morinec, trumpet*  
*Julian Chen, piano*  
*Bryan Fearey, clarinet*  
*Christine Subratie, flute*  
*Rachael Gates, oboe*  
*Wendy Keffeler, alto saxophone*  
*Amanda Barry, English horn*

# INTERMISSION

Three Negro Dances (1933).....Florence Beatrice Price (1887 – 1953)  
*arranged by Eric Leidzen*

Overture for Symphonic Band (1970).....Bin Kaneda (1935 – 2002)  
  
*Rachael Gates, oboe*

Asturias from *Suite Española* (1886).....Isaac Albinez (1860 – 1909)  
*arranged by Victor Lopez*  
  
*Dave Korzekwa, Trumpet*

Variations on an African Hymnsong (1994).....Quincy C. Hilliard (b. 1954)

# ABOUT OUR DIRECTOR



**Ted Vives** is now in his 25<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 Master 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.)



# 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)

PERSONNEL

Piccolo

Megan Tholen

Flute

Valerie Collins  
Jo Ann Howell  
Tabitha Kalin  
JoyMei Lincoln\*  
Ivanna Peterson-Austell†  
Kris Raber  
Mariana Ruthstrom  
Christine Subratie

Oboe

Amanda Barry††  
Rachel Gates

Bassoon

Dennis Davies-Wilson  
Sumner Tholen\*

Clarinet

Lori Dauelsberg  
Bryan Fearey†  
Nathaniel Gates  
Joyce Guzik  
James Hudlemeyer\*  
Katie Maerzke  
Tammie Nelson  
Kevin Stark

Bass Clarinet

Kim Schultz

Contralto Clarinet

Daniel Dahl

Alto Saxophone

Wendy Keffeler†  
David Totty

Tenor Saxophone

Adolfo Meana

Baritone Saxophone

Paul Lewis

Trumpet

Cesar Bautista  
John Daly†  
Larry Denyer  
Dave Korzekwa  
Allen Morinec  
Alex Vives

Horn

Larry Bronisz†  
Carolyn Ford  
Angela Herring  
Hannah Wilcox

Trombone

Bryant Letellier†  
Gabriel Longoria  
Andrew Richards  
Nick Valdez

Euphonium

Jamie Meana  
Andrew Zinkham†

Tuba

Rex Hjelm  
Deniece Korzekwa†  
Steve Ross

Percussion

Gabriel Arnas  
Stuart Bloom  
George Price  
Seth Sanchez  
Lydia Serafin†

Piano

Julian Chen

Harp

Michele Roper

†Principal  
\*Student Member  
††English Horn

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PROGRAM NOTES

John Philip Sousa (1865 – 1932)  
Washington Post March (1889)

During the 1880s, several Washington, D.C., newspapers competed vigorously for public favor. One of these, the *Washington Post*, organized what was known as the *Washington Post* Amateur Authors’ Association and sponsored an essay contest for school children. Frank Hatton and Beriah Wilkins, owners of the newspaper, asked Sousa, then leader of the Marine Band, to compose a march for the award ceremony.

The ceremony was held on the Smithsonian grounds on June 15, 1889. President Harrison and other dignitaries were among the huge crowd. When the new march was played by Sousa and the Marine Band, it was enthusiastically received, and within days it became exceptionally popular in Washington.

The march happened to be admirably suited to the two-step dance, which was just being introduced. A dancemasters’ organization adopted it at their yearly convention, and soon the march was vaulted into international fame. The two-step gradually replaced the waltz as a popular dance, and variations of the basic two-step insured the march’s popularity all through the 1890s and into the twentieth century. Sousa’s march became identified with the two-step, and it was as famous abroad as it was in the United States. In some European countries, all two-steps were called “Washington posts.” Pirated editions of the music appeared in many foreign countries. In Britain, for example, it was known by such names as “No Surrender” and “Washington Greys.”

Next to “The Stars and Stripes Forever,” “The Washington Post” has been Sousa’s most widely known march. He delighted in telling how he had heard it in so many different countries, played in so many ways—and often accredited to native composers. It was a standard at Sousa Band performances and was often openly demanded when not scheduled for a program. It was painful for Sousa to relate that, like “Semper Fidelis” and other marches of that period, he received only \$35 for it, while the publisher made a fortune. Of that sum, \$25 was for a piano arrangement, \$5 for a band arrangement, and \$5 for an orchestra arrangement.

According to a letter dated September 28, 1920, from Sousa to Edward B. McLean, editor of the *Washington Post*, one edition of this music was published in Mexico under the title “Unser Pasa.”

Today, at a community room in Washington, a spotlight illuminates a life-sized color portrait of the black-bearded Sousa, resplendent in his scarlet Marine Band uniform. This is the John Philip Sousa Community Room in the Washington Post Building. It is the newspapers’ tribute to the man who first gave it worldwide fame.

**Ottorino Respighi (1879 – 1936)**  
**Pini di Roma, P. 141 (1924)**

Ottorino Respighi was an Italian composer. He was taught piano and violin in Bologna by his father. He then enrolled at the Liceo Musicale in Bologna, where he studied violin and viola with Federico Sarti, composition with Giuseppe Martucci, and historical studies with Luigi Torchi, a scholar of early music. A year after receiving his diploma in violin in 1899, Respighi went to Russia to be the principal violist in the orchestra of the Russian Imperial Theatre in St. Petersburg during its season of Italian opera. While there, he studied composition for five months with Rimsky-Korsakov.

In 1932, Respighi was elected to the Royal Academy of Italy. Composing numerous chamber, vocal, and orchestral works, as well as operas and ballets, he was an enthusiastic scholar of Italian music of the 16th, 17th, and 18th centuries. Preferring to keep clear of musical traits of the Classical Period, Respighi combined pre-classical melodic styles and musical forms, such as dance suites, with typical late-19th-century romantic harmonies and textures.

*The Pines of Rome* is Respighi's most notable and durably popular composition. It was performed first in Rome in 1925. The composition is in four parts: *The Pines of the Villa Bourghese*, *The Pines Near a Catacomb*, *The Pines of the Janiculum*, and *The Pines of the Appian Way*. It is based on the following program:

*The children are at play in the pine-groves of the Villa Borghese, dancing the Italian equivalent of "Ring around a rosy;" mimicking marching solders and battles; twittering and shrieking like swallows at evening; and then disappearing. Suddenly the scene changes. We see shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which reechoes solemnly, sonorously, like a hymn, and then is mysteriously silenced. There is a thrill in the air. The full moon reveals the profile of the pines of Giancolo's Hill. A nightingale sings. Now it is misty dawn on the Appian Way. The tragic countryside is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps is heard. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.*

This setting for symphonic band was done in 1966 by Guy Duker, assistant director of University of Illinois Bands since 1953.

**Florence Beatrice Price (1887 – 1953)**  
**Three Negro Dances (1933)**

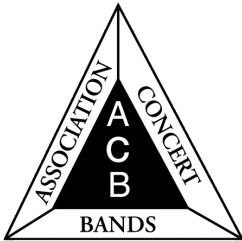
Florence Beatrice Price was one of three children in a mixed-race family. Despite racial issues of the era, her family was well respected and did well within their community. Her father was a dentist and her mother was a music teacher who guided Florence's early musical training. She had her first piano performance at the age of four and went on to have her first composition published at the age of 11.

By the time she was 14, Florence had graduated from Capitol High School at the top of her class and was enrolled in the New England Conservatory of Music with a major in piano and organ. Initially, she pretended to be Mexican to avoid the prejudice people had toward African-Americans at the time. At the

**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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# SUPPORT THE LOS ALAMOS COMMUNITY WINDS

The Los Alamos Community Winds is **YOUR** community volunteer concert band. For the past 25 years, LACW has provided over 175 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 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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Conservatory, she was able to study composition and counterpoint with composers George W. Chadwick and Frederick Converse. Also while there, she wrote her first string trio and symphony. She graduated in 1906 with honors and both an artist diploma in organ and a teaching certificate.

Even though her training was steeped in European tradition, Price's music consists of mostly the American idiom and reveals her Southern roots. At the urging of Chadwick, Price began to incorporate elements of African-American spirituals, emphasizing the rhythm and syncopation of the spirituals rather than just using the text. Her melodies were blues-inspired and mixed with more traditional, European Romantic techniques. The weaving of tradition and modernism reflected the way life was for African Americans in large cities at the time.

Price wrote other extended works for orchestra, chamber works, art songs, works for violin, organ anthems, piano pieces, spiritual arrangements, four symphonies, three piano concertos, and a violin concerto. In 2009, a substantial collection of her works and papers were found in an abandoned house on the outskirts of St. Anne, Ill. These consisted of dozens of her scores, including her two violin concertos and her fourth symphony. As Alex Ross stated in *The New Yorker* in February 2018,

*"not only did Price fail to enter the canon; a large quantity of her music came perilously close to obliteration. That run-down house in St. Anne is a potent symbol of how a country can forget its cultural history."*

Individually subtitled “Hoe Cake,” “Rabbit Foot,” and “Ticklin’ Toes,” *Three Negro Dances* demonstrate Price’s practice of incorporating traditional Black musical styles into her compositions. All the movements are upbeat with marked dance rhythms. Price’s notes in the score state:

*“In all types of Negro music, rhythm is of preeminent importance. In the dance, it is a compelling, onward-sweeping force that tolerates no interruption. All phases of truly Negro activity—whether work or play, singing or praying—are more than apt to take on a rhythmic quality.”*

The last movement evokes a Juba dance, originally a rural folk idiom that became a popular stage dance in minstrel shows of the 1800s.

## Bin Kaneda (1935 – 2002) Overture for Symphonic Band (1970)

Bin Kaneda was a Japanese composer and professor.

He graduated from the Tokyo National University of Fine Arts and Music with a degree in composition from 1959.

Kaneda worked as a teacher at various universities. In 1980 he became Professor of Music Education at the University of Gifu, in 1983 professor of composition at the Aichi Prefecture University of Fine Arts and Music, 1996 Professor of Music for Graduate Education at the University of Gifu and 1999, professor emeritus at the Aichi Prefecture University of Fine Arts and Music.

Bin Kaneda wrote the music for the opening of the 1964 Olympics in Tokyo, and two marches for the Expo '70. He is also a composer of many compulsory pieces for wind band competitions in Japan.

*Overture for Symphonic Band* is comprised of musical elements from the Eastern and Western hemispheres, creating many interesting colors and musical devices. The West has been fascinated with Japanese culture for centuries, especially after the popularity of Puccini's *Madame Butterfly*, which premiered in 1904. Many European composers, including Debussy, were influenced by the exoticism of Eastern musical devices, such as the pentatonic scale and static harmony.

This work resembles the form of a seventeenth-century French overture, with a slow introductory section in triple meter that incorporates dotted rhythms, followed by a quick "Allegro" section in cut-time.

**Isaac Albéniz (1860 – 1909)**  
**Asturias from *Suite Española* (1886)**

Isaac Manuel Francisco Albéniz y Pascual was a Spanish pianist and composer best known for his piano works based on folk music idioms.

Albéniz was a child prodigy who first performed at the age of four. At age seven, after apparently taking lessons from Antoine François Marmonte, he passed the entrance examination for piano at the Paris Conservatoire, but he was refused admission because he was believed to be too young. By the time he had reached 12, he had made many attempts to run away from home.

His concert career began at the age of nine when his father toured both Isaac and his sister, Clementina, throughout northern Spain. Accompanied by his father who, as a customs agent and who was required to travel frequently, by age 15, he had already given concerts worldwide.

In 1876, he went to study at the Royal Conservatory of Brussels, after King Alfonso's personal secretary, Guillermo Morphy, obtained him a royal grant.

The apex of Albéniz's concert career is considered to be 1889 to 1892 when he had concert tours throughout Europe. During the 1890s Albéniz lived in London and Paris. For London he wrote some musical comedies which brought him to the attention of the wealthy Francis Money-Coutts, 5th Baron Latymer. Money-Coutts commissioned and provided him with librettos for the opera *Henry Clifford* and for a projected trilogy of Arthurian operas. The first of these, *Merli*, (1898–1902), was thought to have been lost but has recently been reconstructed and performed.

In 1900 he started to suffer from Bright's Disease and returned to writing piano music. Between 1905 and 1908 he composed his final masterpiece, *Iberia* (1908), a suite of twelve piano "impressions".

These impressions of various Spanish regions illustrate the composer's ingenuity in portraying characteristic rhythms and his ear for refreshing key changes. With the exception of *Cataluña*, all the pieces are ternary in structure, the central section being a 'copla', a sung interlude in a dance form, usually marking a turn from major to minor tonality.

*Movement 5. Asturias* is subtitled *Legend* and consists of a *solea*, an Andalusian Gipsy dancing song with verses consisting of three lines of eight syllables. The central part has been borrowed from *Cantos de España* and has nothing in common with the popular Asturian music; it rather evokes a Moorish or oriental atmosphere.

**Quincy C. Hilliard (b. 1954)**  
**Variations on an African Hymnsong (1994)**

Quincy C. Hilliard is an American composer, author, and educator.

His early music experience was as a trumpet player in the public elementary and high school of his native Starkville, Mississippi. He holds a Ph.D. in music theory and composition from the University of Florida where, in 1999, he was recognized as the outstanding alumnus of the School of Music. He holds the Masters of Music Education from Arkansas State University and the Bachelor of Science in Music Education from Mississippi State University where he was designated College of Education 1998 Alumnus of the Year.

Based on a Nigerian folk hymn, *Variations on an African Hymnsong* was commissioned by and is dedicated to the Savannah High School of the Performing Arts Wind Ensemble, Michael E. Hutchinson, director and Dr. Marie A. Polite, principal, Savannah, Georgia.

Fragments of the hymn song appear in the beginning and then the hymn song itself is introduced around the middle of the piece by the oboe. The piece also features two polyrhythms in the percussion that are based on authentic African rhythm patterns. The first polyrhythm comes from another African hymn entitled *Kyrem*. The second is based on the rhythm pattern called "Osebo."



Ottorino Respighi



Quincy Hilliard



Isaac Albéniz



Florence Price



Bin Kaneda



John Philip Sousa