

Hindemith collaborated with choreographer Leonid Massine on a ballet utilizing music of Carl Maria von Weber. The project was eventually scrapped due to artistic differences between the parties. Hindemith felt he was just being used as an arranger, while Massine found the music too complex to dance to. The musical ideas were salvaged, three years later, when Hindemith completed his *Symphonic Metamorphosis* (1943). The work was originally written for orchestra, but the composer believed that it should be available for band, also. Hindemith asked his Yale colleague, Keith Wilson, to do the transcription, which was completed in 1961. The March is the fourth and final movement of the composition and is based on a piano duet by Weber. The two-bar opening statement by the brass is heard in several forms throughout the movement. The woodwinds underscore the sonorous melodies of the brass with a driving rhythm and articulation that carries the movement to its finale.

MORE ABOUT PAUL HINDEMITH



This image is from p. 11 of Paul Hindemith's *Ludus Tonalis*. A book of fugues for piano written in 1942 during his stay in the United States, *Ludus Tonalis* was intended to be the twentieth-century equivalent to J.S. Bach's *The Well-Tempered Clavier*. Unlike Bach's work, though, the non-fugal pieces in it frequently repeat the work's main theme.

Hindemith created a whimsical edition of the *Ludus Tonalis* adding cartoon drawings of lions as a birthday present for his wife whose Zodiac sign was Leo. In this edition, the lion's poses indicate the various permutations of the fugue subject (inverted, retrograde, etc.) and where they occur within the music. He affectionately called this edition "Ludi Leonum".

More on Hindemith and his works including a full-color scan of the work can be found here:

<https://petruccimusiclibrary.ca/files/imglnks/caimg/0/09/IMSLP872967-PMLP501152->

Ted Vives (b. 1964)
Mother Earth – Variations on a Tewa Melody
Premier Performance

Mother Earth - Variations on a Tewa Melody was written for and dedicated to the people of the Northern Pueblos of New Mexico. The melody is drawn from the *Eagle Dance* (Tsé-liyârê) of the Tewa (pronounced: TAY-WAH) people. The work utilizes traditional and indigenous performance techniques as well as indigenous percussion instruments.

The Eagle dance is performed on the sixth of January. As in other winter dances of a public nature the Winter tribal chief authorizes his colleague to bid the war-chief to select the dancers.

Accordingly two men are named to simulate eagles. The hair is made into a stiff braid that projects in front like an eagle's beak, and the head is covered with cloth on which eagle-feathers are sewn. A long strip of heavy cloth is covered with wing-feathers, and at each extremity is a hole through which the dancer passes a finger, the strip crossing his shoulders and concealing his arms. The tail is represented by a piece of cloth covered with tail-feathers, which is attached to the loin-cloth at the back. The body is painted black, yellow, and gray, conforming to the eagle's coloring. Half a dozen singers and the two dancers come out of the house in which the latter have been dressing, and proceed to the plaza, performing as they go. They make two appearances.

The Tewa are a linguistic group of Pueblo Native Americans who speak the Tewa language and share the Pueblo culture. Their homelands are on or near the Rio Grande in New Mexico north of Santa Fe. They comprise the following communities:

- Nambé Pueblo
- Pojoaque Pueblo
- San Ildefonso Pueblo
- Ohkay Owingeh
- Santa Clara Pueblo
- Tesuque Pueblo

The melody is presented in a traditional form (first performed by the English Horn) and then followed by a series of five variations:

- Variation 1 – (ms. 21) A setting sung by the ensemble over an ostinato bass and traditional indigenous percussion rhythms.
- Variation 2 – (ms. 31) A harmonized setting of the melody performed by the entire ensemble.
- Variation 3 – (ms. 39) A rhythmic, irregular metered setting performed in canonic style.
- Variation 4 – (ms. 65) A lyrical version in $\frac{3}{4}$, also canonic, featuring solo performances throughout the ensemble.
- Variation 5 – (ms. 107) A dramatic, high-spirited, and up-tempo setting utilizing the entire ensemble

It is the intention of the composer to raise awareness of the music, dance, and art of the Tewa peoples and honor them in a respectful and accessible way, through the medium of the concert band.

The Los Alamos Community Winds extend our sincere appreciation to the following businesses and institutions for their generous help and support.

- Los Alamos Daily Post LA Reporter Los Alamos High School
Enterprise Bank and Trust Crossroads Bible Church
United Church of Los Alamos

- Photocopying and Large Format Posters provided by Poster Mounting provided by
Aspen Copies Village Arts



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. – 5:00 P.M.



Upcoming Los Alamos Community Winds Performances!

- Friday Night Concerts at Ashley Pond
Date and Time TBA
- July 4, 2025
Independence Day Concert
Ashley Pond, Time TBA
- October 18, 2025
26th Season Opener
Crossroads Bible Church, 7:00 p.m.



The Los Alamos Community Winds
Ted Vives, Musical and Artistic Director
PRESENT

2024-2025 Silver Anniversary Season
Season Finale

"Blues and Greens"

with Special Guest Conductor,
Dr. Bentley Shellahamer
Asst. Dean, Florida State University College of Music, ret.

Music by
Samuel Haze
John Mackey
Pietro Mascagni
- Frank Ticheli

and
Mother Earth
Variations on a Tewa Melody
by Ted Vives
(Premiere Performance)

Saturday, May 10, 7:00 p.m.
Crossroads Bible Church
Free Admission
Suggested Donation - \$15 per guest

visit our website at : www.lacw.org



PROGRAM	
Green Groves March.....	Frantisek Kmoch (1848-1912) <i>arranged by Joel Jacklich</i>
Dragonfly (2019).....	Katahj Copley (b. 1998)
Sheltering Sky (2012).....	John Mackey (b. 1973)
<i>Dr. Bentley Shellahamer, conductor</i>	
<i>Adolfo Meana, tenor saxophone</i> <i>David Totty, alto saxophone</i> <i>Paul Lewis, baritone saxophone</i> <i>Amanda Barry, oboe</i>	<i>Bryan Fearey, clarinet</i> <i>Joy-Mei Lincoln, flute</i> <i>Mariana Ruthstrom, flute</i> <i>Larry Bronisz, horn</i>
<i>Katie Maer-zk, clarinet</i> <i>Lori Dauelsberg, clarinet</i> <i>Tammie Nelson, bass clarinet</i> <i>John Daly, trumpet</i>	
Blue Shades (1996).....	Frank Ticheli (b. 1958)
<i>Tammie Nelson, bass clarinet; Bryan Fearey, clarinet</i>	
INTERMISSION	
Intermezzo Sinfonico from <i>Cavalleria Rusticana</i> (1890).....	Pietro Mascagni (1863 – 1945)
<i>Amanda Barry, oboe</i>	
<i>Presentation of Music for Life Scholarship Winners</i>	
Sòlas Ané (2006).....	Samuel R. Hazo (b. 1966)
<i>Dr. Bentley Shellahamer, conductor</i>	
<i>Tammie Nelson, bass clarinet</i> <i>Kristen Stoltie, flute</i>	<i>Sara Stauffer, bassoon</i> <i>Daniel Dahl, contralto clarinet</i>
March (1945).....	Paul Hindemith (1895 – 1963) <i>transcribed by Keith Wilson</i>
<i>from Symphonic Metamorphosis of Themes by Carl Maria von Weber.</i>	
Mother Earth – Variations on a Tewa Melody (2025).....	Ted Vives (b. 1964)
<i>Ivanna Peterson-Austell, piccolo</i> <i>Tabitha Kalin, flute</i> <i>Amanda Barry, English horn, oboe</i> <i>Sara Stauffer, bassoon</i> <i>Bryan Fearey, clarinet</i>	<i>John Daly, trumpet</i> <i>Dave Korzekwa, trumpet</i> <i>Alex Vives, trumpet</i> <i>Larry Bronisz, horn</i> <i>Kip Bishopberger, timpani</i>
<i>World Premier Performance</i>	
Kadujo (Future Greenery) (2024).....	Kęstutis Daugirdas (b. 1985)
<i>New Mexico Premier Performance</i>	

2

ABOUT OUR DIRECTOR



Ted Vives is now in his 25th 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 composition 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

15

Samuel R. Hazo (b. 1966) Sòlas Ané (2006)

Samuel R. Hazo received his Bachelors and Masters degrees from Duquesne University, where he served on the Board of Governors and was honored as an Outstanding Graduate in Music Education. Mr. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university band director. A prominent composer of wind band and chamber ensemble works, he has also written for television, radio, and stage. In 2003 he became the first composer to win both composition contests of the National Band Association with his Perthshire Majesty (2003) and Novo Lenio (2001). Mr. Hazo now resides in Pittsburgh, PA, where he serves on the faculty of the Upper St. Clair School District. He is also active as a clinician and guest conductor.

Sòlas and Ané are two Gaelic words meaning Joy (Solas) and Yesterday/Yesteryear (Ané). It was named in honor of Margene Pappas, director of bands at Oswego High School in Oswego, Illinois, and represents the joy she experienced spending each day living the music with her students. Despite her students’ accomplishments as well as her own, Margene was the epitome of the phrase, "Winners aren't in it for the race. They just love to run."

Sòlas Ané was premiered on May 28th, 2006. That day was declared “Margene Pappas Day” in Oswego and the concert featured her present band as well as an Oswego High School alumni band. Sadly, the title, *Sòlas Ané*, gained a deeper and most unfortunate meaning as, one half hour after her final concert, on a day named after her, Margene’s father passed away of pneumonia in Champaign, IL.

Kęstutis Daugirdas (b. 1985) Kadujo (Future Greenery) (2024)

Kęstutis Daugirdas is a Lithuanian-American composer, conductor, and educator. Born and raised in the Chicago area, he grew up singing in the Dainava Lithuanian Chorale (Darius Polikaitis), studying piano (Rokas Zubovas), and recording pop songs in his closet.

He has studied at University of Illinois (B.M.E, Choral Music Education), Berklee College of Music (Diploma, Film Scoring), and currently studies at the Lithuanian Academy of Music and Theatre in Vilnius (M.M., Composition). He also sings professionally with the chamber choir Jauna Muzika (Vaclovas Augustinas).

Kadujo (*pronounced “Kah-doo-YOH”*) is a Lithuanian non-lexical vocable (a.k.a. nonsense word, like the English “too-ra-loo” or “sha-la-la”) from an ancient Lithuanian traditional part-song called "Kada buva, kadujo" ("*It was a good year, kadujo*") that celebrates the thriving of bees and the bounty of their hives. The composer writes:

Pietro Mascagni 1863 – 1945, Intermezzo Sinfonico from *Cavalleria Rusticana* (1890)

Mascagni studied at the conservatory at Milan, but, unable to submit to the discipline of his master, Amilcare Ponchielli, he left to join a traveling opera company. In 1889 he won the first prize in a competition with his one-act opera *Cavalleria Rusticana*, based on a Sicilian melodrama by Giovanni Verga. It was produced at the Teatro Costanzi, Rome, on May 17, 1890, and was an instant success; it subsequently maintained its popularity, usually being given with Ruggero Leoncavallo’s one-act *I Pagliacci*. *Le maschere* (1901), reviving the commedia dell’arte, is musically superior, though it had little success. Mascagni succeeded Arturo Toscanini as musical director of La Scala, Milan, in 1929. Among Mascagni’s other operas are *L’amico Fritz* (1891), *Iris* (1898), and *Nerone* (1935), the last glorifying Benito Mussolini.

Intermezzo Sinfonico is an instrumental interlude in the opera *Cavalleria Rusticana* (“Rustic Chivalry”) This opera, Mascagni’s first, won first prize in a competition for young Italian composers, and was written in the short span of two months. Premiered in Rome in 1890, it was an immediate success, and it became the most well-known of Mascagni’s fifteen operas. Mascagni died almost penniless in 1945 in liberated Rome. The *Intermezzo Sinfonico* is one of the most widely recognized passages in all of opera. An instrumental piece, it was used in the opera to denote the passage of time. It has been quoted in several films, including “Raging Bull” and “The Godfather Part III.”

Paul Hindemith (1895 – 1963) March from “Symphonic Metamorphosis of Themes by Carl Maria von Weber” (1945)

Paul Hindemith was a rare musician known not only for his talent as a composer, but for his work as a professional violinist and violist, a pianist, conductor, and teacher. He could play virtually every instrument in the orchestra; if he was unfamiliar with one, he would take a week or so to master it. Hindemith was born in Hanau, Germany, in 1895. His father was a house painter, who played the zither and encouraged his children to explore their musical talents. Paul started taking violin lessons at the age of nine and was later enrolled at the Hoch Conservatory in Frankfurt from 1908 to 1917. When his father was killed in the war in 1915, Paul had to support his mother by playing in cafes. He was concertmaster for the Frankfurt Opera (1915 - 1923) except for a two-year period when he was called into service and became part of the regimental band.

Hindemith’s compositions represent the neo-baroque, working in the classic forms of the fugue, sonata, and suite in a manner identified with Bach. His interest in composing Gebrauchsmusik - music for practical use rather than music for art's sake - put him in disfavor with the rising Nazi party; they felt he was not upholding his duty as a true German composer.

In 1938, he left for Switzerland and later the United States, becoming head of the School of Music at Yale University in 1942 and a US citizen in 1946. Returning to Switzerland in 1953, he resided there until his death in 1963.

these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns – the opening chords finally coming to rest.

Frank Ticheli (b. 1958)
Blue Shades (1996)

This composition reflects Frank Ticheli’s love for the traditional jazz music that he heard so often while growing up near New Orleans. Blue Shades was his opportunity to express his own musical style in this medium. He provides the following description of the work:

As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent — however, it is in not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the Blues: “Blue notes” (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, Blue Shades burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era.

Frank Ticheli was born in 1958 in Monroe, Louisiana. He received his Bachelor of Music in Composition from Southern Methodist College and the Masters Degrees in Composition and Doctorate of Musical Arts from the University of Michigan. He is Associate Professor of Music at the University of Southern California and is the Composer-in-Residence of the Pacific Symphony Orchestra. He has composed works for band, wind ensemble, orchestra, chamber ensembles, and the theatre. His music has garnered many prestigious awards including the Goddard Lieberman fellowship and Charles Ives Scholarship from the American Academy and Institute of arts and letters; the 1989 Walter Beeler memorial Composition Prize; the Ross Lee Finney Award; and first prize in the 11th annual Symposium for New Band Music in Virginia. The New York Times has described his music as “lean and muscular and above all, active, in motion.”

“I used this rollicking 5/4 theme as the backbone for the piece, along with a quotation from another, more lyrical folk song, "Vai žydėk, žydėk" ("Oh bloom, bloom"), for the introduction and reprise later in the piece. My goal in this piece was pair these folk music sources with contemporary harmonies and cinematic dramaturgy to paint an optimistic portrait of the Lithuanian people – longing for the blossoming of their lives, and working hard to make their hives laden with honey and their gardens grow. I also wanted to celebrate the remembrance of our roots and our ties to the natural world that we depend on.”



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)

Judy Dudziak Endowment for Community Music Organizations

The Los Alamos Community Winds has been named as the 2025 recipient of the Judy Dudziak Endowment for Community Music Organizations by the Los Alamos Community Foundation.

This endowment honors the life of Judy Dudziak, a long-time music supporter in the community who had a strong passion for music which she pursued from childhood throughout the rest of her life.

The endowment was created to provide support for organizations in Los Alamos County whose work expands knowledge and appreciation of genres such as classical orchestral and band music, light opera, marching band, and choral performances. LACW is honored and grateful to have received this grant.

PERSONNEL

Piccolo	Trumpet
Ivanna Peterson-Austell†	John Daly†
Flute	Serra Dittell-Payne
Jo Ann Howell☆	Dave Korzekwa☆
Tabitha Kalin	Boris Maiorov
JoyMei Lincoln*	Alex Vives
Jamie Roberts	Todd Zollinger
Mariana Ruthstrom	Horn
Kristin Stolle	Larry Bronisz
Oboe	Elizabeth Hunke
Amanda Barry††	Taraen Taylor
Anne-Marie Peetersweem	Trombone
Bassoon	Elizabeth Clements
Sara Stauffer	Bryant Letellier†
Nancy Terr	Gabriel Longoria
Clarinet	Evan Lucero
Lori Dauelsberg	Andrew Richards
Bryan Fearey†	Euphonium
Nathaniel Gates	Jamie Meana
Joyce Guzik	Andrew Zinkham†
James Hudlemeyer*	Tuba
Katie Maerzke	Rex Hjelm☆
Kim Schultz	Deniece Korzekwa☆
Kevin Stark	Steve Ross
Bass Clarinet	Percussion
Tammie Nelson	Gabriel Arnas
Contralto Clarinet	Kip Bischofberger
Daniel Dahl†††	George Price
Alto Saxophone	Seth Sanchez
Wendy Keffeler†	Lydia Serafin†
David Totty	Sam Weiss
Tenor Saxophone	Piano
Adolfo Meana	Julian Chen
Baritone Saxophone	Harp
Paul Lewis☆	Michele Roper

†Principal
*Student Member
††English Horn
††† Bass Clarinet
☆25-year members

BOARD OF DIRECTORS

Paul Lewis, President
John Daly, Secretary
Tammie Nelson, Treasurer
Alex Vives, Librarian

MEMBERS-AT-LARGE

Lori Dauelsberg
Bryan Fearey
Boris Maiorov

BENEFACTORS

Symphony Level (\$3000+)

Concerto Level (\$1000 - \$2999)

Anonymous

Sonata Level (\$500 - \$999)

Anonymous
Lori Dauelsberg**
John and Elizabeth Daly
Bryan Fearey
Michael Lyon
Valarie Prestwood
Kimberly Schultz**

Etude Level (\$100 - \$499)

Joyce Guzik
Ruth Lier
Katie Maerzke
Boris and Carina Maiorov**
Margaret Sudderth

**additional funds contributed by Triad through LANL’s contribution matching program

GUEST CONDUCTOR

Dr. Bentley Shellahamer, Emeritus Professor of Music, is retired from the Florida State University where he served on the faculty for twenty-nine years. He held the position of Assistant Dean of the College of Music for eighteen years, and prior to that, was the director of the Marching Chiefs and Associate Conductor of Bands.

Prior to joining the faculty at Florida State University Dr. Shellahamer was the director of bands at James Rickards High School in Tallahassee, Florida, for five years, and was the director of bands at Piper High School in Sunrise (Ft. Lauderdale), Florida, for six years. A native of Baltimore, Maryland, Dr. Shellahamer earned both the Bachelor of Music Education degree (1966), and the Masters of Music Education degree (1970) from the Florida State University. He earned the Doctor of Philosophy in Music Education at the Ohio State University (1984).

Dr. Shellahamer is the co-author of a widely used textbook on marching band techniques, and maintains an active schedule of adjudicating and guest conducting throughout the United States. He has taught in London, England, and in Valencia, Spain. He is the founder and conductor emeritus of the *Tallahassee Winds*, a 100-member adult concert band. In 2004, he led this group on a highly successful concert tour of Australia, culminating in a concert in the famed Sydney Opera House. During his teaching career he served in various capacities in the Florida Bandmasters Association, and the Florida Music Education Association.



THE 2025 MUSIC-FILLED LIFE SCHOLARSHIP

The Los Alamos Community Winds is pleased to present the recipients of the 2025 Music-Filled Life Scholarship.

JoyMei Lincoln



JoyMei is a graduating senior of Los Alamos High School. Music has always been a passion of hers. Involved in many different clubs and activities, including concert band, marching band, she plays flute, piano, and ukulele. She also served as drum major this past season. She has been involved with Rotary Interact, Key Club, and the youth group at Crossroads Bible Church. She hopes to pursue a career in forensic biology or criminal justice.

Miles Iverson



Miles has participated in both marching band and jazz projects in all 4 years of high school, and played in the pit for two high school musicals. He will be attending Colorado State University in the fall and will be studying mechanical engineering.

PROGRAM NOTES

František Kmoch (1848-1912)
Green Groves March

Frantisek Kmoch was a Czech composer and conductor. His father was a tailor and a clarinetist who performed folk music. As a child, František learned to play the violin, and by the age of 10 he was already beginning to compose small pieces. He composed numerous marches and folk songs and is sometimes known as the "Czech March King."

In reaction to the military marches of the Austro-Hungarian empire, he wrote marches that were deeply rooted in Czech tradition, folklore and folk music. In a Kmoch march, the middle section which we generally know today as the *trio* was almost always underlaid with texts, to be sung by musicians or choirs, or eventually the entire audience. These texts were an important expression in the development of Czech national consciousness.

Kmoch is considered the most popular march composer of his country after Julius Fučík. His oeuvre includes about 500 works.

Green Groves March takes its name from one of the trio melodies; a folk song also composed by Kmoch.

Katahj Copley (b. 1998)
Dragonfly (2019)

Katahj Copley is an American saxophonist, composer, and educator. His first work premiered in 2017 and he has since written over 100 works. Katahj received two Bachelor of Music degrees from the University of West Georgia in Music Education and Composition in 2021. In 2023, he received his Masters in Music Composition from the University of Texas at Austin - studying with Omar Thomas and Yevgeniy Sharlat. He is currently studying music composition at Michigan State University.

About *Dragonfly*, Copley writes:

“With this piece, I wanted to pay homage to a composer who has influenced me in a huge way since my childhood, Joe Hisaishi. I wanted to use his colors and his palette to paint a picture of intensity, beauty and adventure. The name of the piece is also another homage to one of his works, Dragonboy. Using his palette, I illustrate the journey of a dragonfly. From the beginning of the piece, it is an explosion of color and energy- representing the world of the dragonfly -- and from there it is a journey of flight and peril for the small creature of the sky.”

NAME THE COMPOSERS



1



2



3



4



5



6



7



8

1. Katahj Copley
2. František Kmoch
3. Paul Hindemith
4. Frank Ticheli
5. Percy Grainger
6. Samuel Hazo
7. Kestutis Daugirdas
8. John Mackey

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!



(Note: You must be logged into PayPal and use the scan function to use the QR Code above.)

Follow the Los Alamos Community Winds on Facebook!



Mamoru Fujisawa, better known as Joe Hisaishi, is a Japanese film composer born in 1950 who has over 100 film scores and solo albums to his name. Dubbed “the John Williams of Japan” by Pitchfork in 2017, he has won the Japanese Academy Award for Best Music seven times. He is best known as the main musical associate of the Studio Ghibli film studio, having scored all but one of Hayao Miyazaki's animated films.

John Mackey (b. 1973)
Sheltering Sky (2012)

John Mackey was born in New Philadelphia, Ohio and grew up in Westerville, Ohio, where he attended Westerville South High School. Though musicians themselves, Mackey's parents did not provide him with music lessons. His grandfather however, taught him to read music and introduced him to computer music notation, but Mackey never formally studied an instrument. Through experimentation with programs intended for entertainment rather than education, Mackey began to compose his own music. Mackey received a Bachelor of Fine Arts degree in 1995 from the Cleveland Institute of Music, where he studied with Donald Erb. Mackey received a Master of Music degree from Juilliard in 1997, having studied with John Corigliano.

Sheltering Sky has a folksong-like quality – intended by the composer – and through this an immediate sense of familiarity emerges. Certainly, the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger’s *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger’s melody was entirely original – his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

Sheltering Sky unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies – the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer’s trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in