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



Upcoming Los Alamos Community Winds Performances!

(all performances will be held at Crossroads Bible Church 7:00 p.m.)

**Saturday, December 14, 2024**  
Holiday Prism Concert

**Saturday, March 8, 2025**  
Mid-Winter Concert

**Saturday, May 10, 2025**  
Season Finale



# THE LOS ALAMOS COMMUNITY WINDS

Ted VIVES, Musical and Artistic Director

PRESENT

2024-2025 Silver Anniversary Season

## Fall Concert

featuring

**Brahms – Academic Festival Overture, Op. 80**

and

**Debussy – Claire de lune (from "Suite Bergamasque")**

**Elgar – Pomp and Circumstance, Op. 30, Nos. 1, 4**

**Sousa – The Beau Ideal**

a Special Performance

**of John Williams’ “Summon the Heroes”**

**Honoring our Olympic Athletes and their Families**

and more!

**Saturday, October 12, 2024 7:00 p.m.**

**Betty Ehart Senior Center**

**Free Admission**

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


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



PROGRAM	
The Beau Ideal (1881).....	John Philip Sousa (1865 – 1932)
Canadian Folksong Fantasy (1966).....	William McCauley (1917 – 1999)
Academic Festival Overture (1881).....	Johannes Brahms (1833 – 1897) <i>transcribed by Vincent Frank Safranek</i>


INTERMISSION	
Clair de lune from <i>Suite Bergamasque</i> .....	Claude Debussy (1862 – 1918) <i>arranged by Anton Isaac</i>
Pomp and Circumstance Marches. Op. 39 Nos. 1 (1901) and 4 (1907).....	Edward Elgar (1857 – 1934)  <i>No. 1(transcribed by Paul Sterrett)</i> <i>No. 4 (transcribed by M. J. Retford)</i>
Summon the Heroes (1996).....	John Williams (b. 1932) <i>arranged by Ted Vives</i>

## 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

Ivanna Austell

Flute

Suzuko Brown  
Jamie Grow\*  
Jo Ann Howell  
Tabitha Kalin  
JoyMei Lincoln\*

Oboe

Amanda Barry

Bassoon

Dennis Davies-Wilson

Clarinet

Lori Dauelsberg  
Bryan Fearey  
Nathaniel Gates  
Joyce Guzik†  
James Hudlemeyer\*  
Katie Maerzke

Bass Clarinet

Daniel Dahl

Alto Saxophone

Wendy Keffeler  
Adolfo Meana

Tenor Saxophone

Paul Lewis

Baritone Saxophone

Phil Tubesing

Trumpet

John Daly  
Serra Dittel-Payne  
Alan Hurd  
Dave Korzekwa  
Bruce Letellier†  
Linnea Mason\*  
Allen Morinec  
Alex Vives

Horn

Larry Bronisz†  
Carolyn Ford  
Carla Fröhlich

Trombone

Bryant Letellier†  
Andrew Richards  
Nick Valdez

Euphonium

Rex Hjelm

Tuba

Deniece Korzekwa  
Steve Ross

Percussion

George Price  
Amanda Sanchez  
Seth Sanchez  
Lydia Serafin†  
Sam Weiss

Piano

Julian Chen

Harp

Michele Roper

Principal †  
Student Member \*

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John Daly, Secretary  
Tammie Nelson, Treasurer  
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Lori Dauelsberg  
Bryan Fearey  
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(Note: Actual donation amount  
represents an approximate 73%/27%  
individual donation/matching funds.)

PROGRAM NOTES

John Philip Sousa (1865 – 1932)  
The Beau Ideal (1893)

"Sousa is the joy of the masses, the beautiful musicians."

The expression "beau ideal" was used in the early 1890s to describe anything that had caught the public fancy. An inscription on the original sheet music indicates that the "beau ideal" in the title was a newly formed organization called The National League of Musicians of the United States.

William McCauley (1917 – 1999)  
Canadian Folk Song Fantasy (1966)

Canadian Folk Song Fantasy was commissioned by the Ottawa School Boards for a televised performance on May 22, 1967 to commemorate the Canadian centennial year. While not necessarily familiar to audiences outside of Canada, 14 folk songs can be heard in this work:

- 1. The Day Columbus Landed Here
- 2. Lumber Camp Song
- 3. Oh Mary, My Love
- 4. Brave Wolfe
- 5. I's the B'y that Builds the Boats
- 6. Isabeau
- 7. Saskatchewan
- 8. Home on the Range
- 9. False Young Man
- 10. Land of the Silver Birch
- 11. Youpe, Youpe
- 12. Banks of Newfoundland
- 13. Vive la Canadienne
- 14. Citadel Hill

William McCauley had a wide a varied career as an educator, arranger, and composer. Well-known throughout Canada, he composed the scores for more than 125 films, some of which he also conducted. He also wrote music for commercials, and conducted around 200 recording sessions for films, television, and other media. His composition and conducting instructors included Alan Hovhaness, Howard Hanson, and Pierre Monteux.

**Johannes Brahms (1833 – 1897)**  
**Academic Festival Overture (1881)**

Johannes Brahms came from a working-class family in Hamburg. Money was tight. To help make ends meet, “Hannes” quit school at fourteen and headed to the seaport to work as a barroom musician. By all accounts, it was a disreputable place. Despite the antics of drunken sailors, young Brahms did his best to keep his nose in a book—while playing piano.

By the time he hit thirty, he was a respectable musician. When he started issuing symphonies, audiences heard his music as far away as New York City. Imagine his surprise when, at age forty-five, the University of Breslau announced its intention to award Brahms an honorary doctorate. This came with a strong suggestion that he might write for them a symphony to mark the occasion (this would have been a major acquisition for the university). But Brahms was too much of a free spirit to get boxed into something like that.

He answered with one of his most playful scores, a ten-minute piece filled with popular student drinking songs.

The Academic Festival Overture came from the summer of 1880, written in the picturesque spa town of Bad Ischl (“Bad” is the German word for “bath”). That same summer, Brahms wrote a companion piece to it, not unlike the theater masks, Comedy and Tragedy. Brahms wrote of the works:

*“The ‘Academic’ has led me to a second overture which I can only entitle the ‘Dramatic.’”*

Over the coming months, he changed the title to Tragic Overture. He conducted the two overtures side-by-side at the presentation of his honorary doctorate.

**Claude Debussy (1862 – 1918)**  
**Clair de lune (1905)**

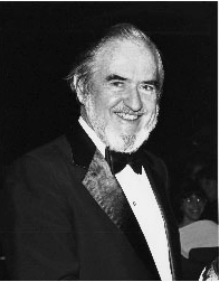
A Bergamasca is a clumsy peasant dance of the people of Bergamo in Northern Italy near Lake Como. Debussy began the suite at the age of 26 but worked on it another 15 years until it was ready for publication. It consists of two dance movements, a prelude and the transcendent Claire de Lune (“Moonlight”)

The title comes from a poem of the same name, published in 1869, by the Symbolist poet Paul Verlaine. Debussy had already set this poem for voice and piano twice before, along with 18 other Verlaine poems. The poem speaks of “au calme clair de lune triste et beau” (the still moonlight sad and lovely).


Debussy’s music was a turning point from the Romantic music that had dominated the 19th century to the music of the 20th century. When asked what rule he followed, he scandalized his harmony teachers by answering: “Mon plaisir” (My pleasure).

**IDENTIFY THE COMPOSER**


1.




2.



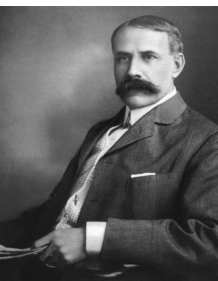
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Answers

1. William McCauley
2. Johannes Brahms
3. John Williams
4. John Philip Sousa
5. Edward Elgar
6. Claude Debussy



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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Edward Elgar (1857 – 1934)  
Pomp and Circumstance Marches Op. 39, Nos 1 (1901) and 4 (1907)

Edward Elgar’s *Pomp and Circumstance Marches* are a set of five works commissioned by his publisher Boosey and Hawkes. Originally there were to have been six, but Elgar was only able to complete five by the time of his death.

He took the title, *Pomp & Circumstance*, from Shakespeare's *Othello*, Act 3 Scene 3, in which Othello bids farewell to his soldier’s profession, his warrior-like character undermined by the mistaken belief in Desdemona’s infidelity:

*Farewell the tranquil mind! farewell content!  
Farewell the plumed troop, and the big wars,  
That make ambition virtue! O, farewell!  
Farewell the neighing steed, and the shrill trump,  
The spirit-stirring drum, the ear-piercing fife,  
The royal banner, and all quality,  
Pride, pomp and circumstance of glorious war!*

Elgar was concerned to treat the quick march in a symphonic style, much as the minuet, waltz, or polka had been used by earlier composers. Sir John Hawkins, in his eighteenth-century "History of Music" wrote

*"It seems that the Old English March was formerly in high estimation, as well abroad as with us its characteristic is dignity and gravity."*

Certainly no one knew better than Elgar how to retain the essential dignity of the March: his is a superb set full of masterly orchestration, and he was rightly proud of them.

It may be that Elgar saw them as something of a money-making venture, bringing in the income that more substantial works of greater critical acclaim failed to do. The “big tunes” were as popular as they were fine, and the March was a form ideally suited to the opulent swagger of early twentieth-century England. Elgar caught the essence of that confident militarism, for “I have something of the soldier in me”, he said to Rudolf de Cordova when being interviewed for *The Strand* in February 1904. Furthermore, he had no need to apologize for reflecting so exactly the mood of the century’s first decade. Earlier, referring to his Imperial March, he stated that:

*“I like to look on the composer’s vocation as the old troubadours or bards did. In those days it was no disgrace to a man to be turned on to step in front of an army and inspire the people with a song. For my own part, I know that there are a lot of people who like to celebrate events with music. To these people I have given tunes. Is that wrong?”*

**March No. 1** was composed in 1901 and dedicated "to my friend Alfred E. Rodewald and the members of the Liverpool Orchestral Society".

**March No. 4** was completed on 7 June 1907, and dedicated "To my friend Dr. G. Robertson Sinclair, Hereford". It was first performed on 24 August 1907, in the Queen's Hall, London, conducted by the composer.

**John Williams (b. 1932)**  
**Summon the Heroes (1996)**

John Williams composed *Summon the Heroes* for the 1996 Summer Olympics. It premiered in the opening ceremony held in Atlanta, Georgia and the piece was dedicated to the trumpet soloist of the Boston Pops Orchestra, Tim Morrison. At the time it was the third work composed by Williams to be used at the Olympic Games, following *Olympic Fanfare* (1984) and *Olympic Spirit* (1988). Further on in 2002, Williams composed *Call of the Champions* which became his last Olympic work to the present day. Generally, *Summon the Heroes* is rated the most highly out of all four of Williams’ Olympic compositions, with critics commenting on its development, structure and Williams’ extensive use of the brass section.

The Los Alamos Community Winds dedicates this evening’s performance of *Summon the Heroes* to all our local Olympic Athletes. We are thrilled to have many of them and their families with us in tonight’s audience



**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.

LACW is also a registered organization with Los Alamos Gives®, and donations to our 25<sup>th</sup> Anniversary Season Drive can be made through the Los Alamos Community Foundation website at: <https://mtyc.co/d9aoig>

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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