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Upcoming Concerts!

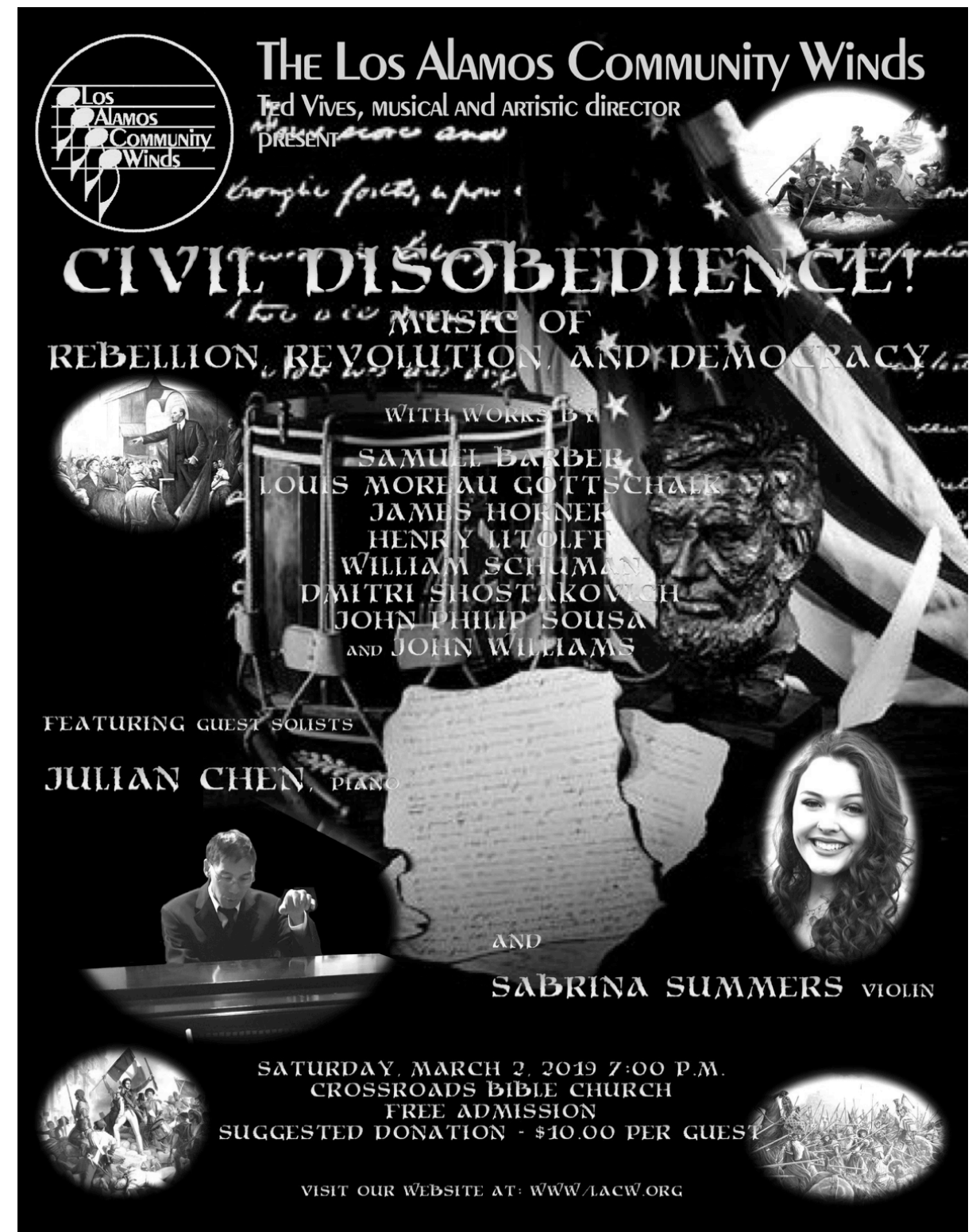
Flamenco, Ole!

Featuring Marcos Cavalcante, guitar
In a performance of
Joaquin Rodrigo's *Concierto de Aranjuez*
Saturday, April 27, 7:00 p.m.
White Rock Baptist Church

Tuesday Nights at the Pond
Dates and Times TBA

Independence Day Concert
Thursday, July 4, 2019
Overlook Park
Time TBA

The Los Alamos Community Winds rehearse on Tuesdays from 7:00 – 9:00 p.m. at Los Alamos High School. Participation is open to anyone, but proficiency on a wind or percussion instrument is required. 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

through faith, a new

CIVIL DISOBEDIENCE!

the voice of

MUSIC OF REBELLION, REVOLUTION, AND DEMOCRACY

WITH WORKS BY

SAMUEL BARBER
LOUIS MOREAU GOTTSCALK
JAMES HORNER
HENRY LITOLFF
WILLIAM SCHUMAN
DMITRI SHOSTAKOVICH
JOHN PHILIP SOUSA
AND JOHN WILLIAMS

FEATURING GUEST SOLISTS

JULIAN CHEN, PIANO

AND

SABRINA SUMMERS VIOLIN

SATURDAY, MARCH 2, 2019 7:00 P.M.
CROSSROADS BIBLE CHURCH
FREE ADMISSION
SUGGESTED DONATION - \$10.00 PER GUEST

VISIT OUR WEBSITE AT: WWW.LACW.ORG

ABOUT OUR DIRECTOR

Ted Vives is now in his 19th 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. He has taught in the public schools in Florida and has served as a clinician at band and music camps in many states.



His marching and concert band arrangements have been performed worldwide. Dr. Vives has over 75 catalogued works and is the recipient of many awards for composition including the North Cheshire (UK) 2003 Composition Competition for his *...and they pealed more loud and deep* for wind ensemble. In 2003, and 2010, he received the honor of being selected as the Commissioned Composer for the Professional Music Teachers of New Mexico. He is also the winner of the 2011 American Prize in Composition (Choral Division) and was a finalist for the 2013 award as well.

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, you may have put it away 10, 20, 30 or more years ago, and thought that you would never be able to play again. Well, the LACW is your chance to put your talents to good use. The Los Alamos Community Winds is open to all-comers. We have members from middle school to senior citizens and 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 from 7:00 – 9:00 p.m. at the Los Alamos High School band room. Come join the band!

PROGRAM NOTES

John Philip Sousa (1854 – 1932) **Magna Charta March (1927)**

One of the first historical documents expressing the idea of “power to the people” is France’s Magna Carta from the year 1215. It’s importance to future democratic efforts cannot be underestimated. In short, the document stated that nobody, not even the king was above the law. While annulled by Pope Innocent II, it was renewed in 1297 by King Edward I. Only four copies of that 1297 document remain. Four copies of the 1215 document also remain, according to the British Library. These are housed at Lincoln Cathedral and Salisbury Cathedral, which both have one copy, and the British Library, which has two.

One of the lesser performed of Sousa’s some 136 marches is *Magna Charta March*. Written in 1927 at the behest of the International Magna Charta Day Association, it was part of an effort to establish an annual observance of the signing of Magna Carta on June 15.

John Williams (b. 1932) **Theme from *Schindler’s List* (1993)**

John Williams’ moving soundtrack from Steven Spielberg’s 1993 film *Schindler’s List* was awarded one of the seven Academy Awards won by the film. The main theme for violin and orchestra is one of the most famous of all motion picture themes.

The film tells the story of Oskar Schindler, a German businessman whose efforts to preserve his workforce saved the lives of 1,200 Jews from the killing factories of the Nazi concentration camps. It’s central themes are the triumph of the human spirit, the difference that one individual can make, and the dangerous ease of denial.

With regard to the music itself, when John Williams was asked to write the score for his friend Spielberg, he is said to have commented that a better composer than he was needed for the film to which Spielberg allegedly responded, "I know. But they're all dead!"

The original work was recorded by famed violinist Itzhak Perlman. Regarding *Schindler's List*, Perlman said:

"I couldn't believe how authentic he [John Williams] got everything to sound, and I said, 'John, where did it come from?' and he said, 'Well I had some practice with Fiddler on the Roof and so on, and everything just came very naturally' and that's the way it sounds."

For this evening’s performance, we are very pleased to have violin soloist Sabrina Summers with us to preserve the poignancy and solemnity of the original work for violin and orchestra.

James Horner (1953 - 2015)
Music from *Braveheart* (1995)

In 1995 actor Mel Gibson directed and starred in an epic historical movie about William Wallace, a 13th century Highland Scot who led an ill-fated revolt against the English. The soundtrack for this movie was composed and conducted by James Horner. This arrangement by Johnnie Vinson includes *Attack on Morron, For the Love of a Princess, Mornay's Dream, and Bannockburn.*

While the film itself is almost devoid of historical accuracy, the inspiring story that it tells of in the Scottish people fighting for their independence is undeniably uplifting. So much so that Wallace is very much a national hero and his efforts are enshrined all over Scotland by such monuments as the 220 ft. tall Wallace Monument near Stirling and the Wallace Statue in Aberdeen.

James Horner was a prolific composer and arranger for films from the late '70s into the new millennium. Famous for over 100 film and television scores including *Star Trek II – The Wrath of Khan, Apollo 13,* and *Titanic,* he was sadly killed in a plane crash in 2015.

Henry Litolff (1818-1891)
Maximilian Robespierre Overture (1850)

Born in 1758 in Arras, France, Maximilian Marie de Robespierre was one of the best-known leaders of the French Revolution. Little is known about his childhood. He went to school to become a lawyer and got his degree at law school. He was also elected to the Estates General to help make laws for France and fought against the French Monarchy, the death penalty, slavery, for democratic reforms and the people to have more power. Later, he was elected president of the powerful Jacobin political faction.

Robespierre led the Committee of Public Safety during 1793. Through it, the French monarchy was overthrown. Upon the execution of King Louis XVI and under the advice of Robespierre, the committee of public safety came to control France. The period that the Committee of Public Safety ruled France is known as “The Reign of Terror” and Maximilian Robespierre was their leader. Ultimately, Robespierre was caught and executed with 21 of his followers. Although Robespierre was responsible for the execution of thousands of people, he cared about the working class.

Henry Charles Litolff was a piano virtuoso, composer of Romantic music, and music publisher. A prolific composer, he is today known mainly for a single brief work – the scherzo from his *Concerto Symphonique No. 4 in D minor* . His opera, or *Drame Symphonique* from which this overture is taken, while not part of the standard repertoire, was one of the works conducted on Christmas Eve 1925 by Yuri Fayer at the Bolshoi Theatre in Moscow to accompany the world's first showing of Sergei Eisenstein's film *Battleship Potemkin.*

OUR NEXT CONCERT.....

FLAMENCO, OLE!

Saturday, April 27, 7:00 p.m. at White Rock Baptist Church
with guest soloist

MARCOS CAVALCANTE

in a special performance of Joaquin Rodrigo’s masterpiece.

CONCIERTO DE ARANJUEZ



Marcos Cavalcante is a Brazilian-American guitarist, composer and arranger. He plays Classical, Brazilian, Jazz and Bass Guitar. He has a Doctoral Degree in Music-Classical Guitar Performance and Literature, a Master's Degree in Music-Jazz Studies from Indiana University Jacobs School of Music, and a Bachelor's Degree in MusicComposition from Universidade Estadual de Campinas, São Paulo, Brazil.



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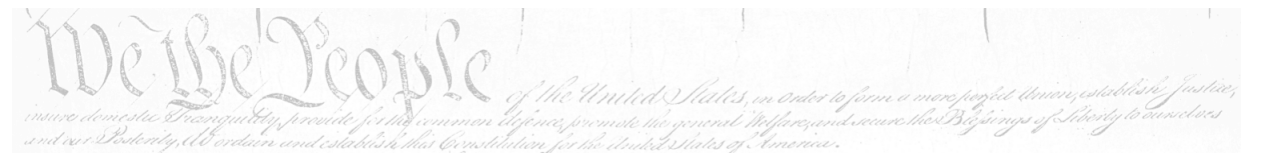
Monday – Friday
8:30 A.M. – 5:30 P.M.



OUR SOLOISTS



Sabrina Summers started with the Santa Fe Youth Symphony Elementary Strings in 2008. In 2012, she advanced to the Santa Fe Youth Symphony Prelude String Orchestra where she played for one semester due to a move to Los Alamos. In 2014, while in middle school, she was selected to play for the New Mexico Honor Orchestra. In 2017, she auditioned and was selected to perform with the New Mexico All-State Symphonic Orchestra. Later that year, she was invited to play with the Los Alamos Symphonic Orchestra and has performed with LASO for several seasons. She has studied under the tutelage of Karles McQuade, Carolyn Belknap, and Marion Pack. Sabrina will graduate in 2019 from Los Alamos High School. She will be attending Western New Mexico University in Silver City where she plans to study nursing and perform with the university’s Mariachi Plata.



Julian Chen is a Staff Scientist in the Bioscience Division at the lab. He received a Ph.D. in biophysics from UC San Francisco in 1999, and came to Los Alamos in 2013 following a stint on the chemistry faculty at Goethe University in Frankfurt, Germany. His specialties include X-ray and neutron crystallography, with a focus on enzymes, RNA, and on ultra-high resolution studies. His interests outside Los Alamos National Laboratory include architecture and art history, especially the works of Louis Sullivan, connecting microscopic and macroscopic architecture, and music performance. He is a fan of exotic food, green chile, and travel. In his spare time, he enjoys snowboarding and hiking, and has been working his way through the Colorado 14ers. He joined the LACW in 2015.



William Schuman (1910 - 1992)
Chester Overture (1957)

Chester is based on the third movement of Schuman's New England Triptych , considered to be his most famous work. Written in 1956-57, the tune is based on a 1778 anthem by William Billings which was adopted by the Continental Army and sung around campfires during the American Revolution. Its words express the burning desire for freedom – a desire which sustained the colonists through the difficult years of the Revolution.

William Schuman grew up in New York City; as a child he played violin but preferred baseball. He started composing pop songs while in high school and also formed a jazz ensemble at that time. He subsequently wrote about 40 songs for radio and vaudeville with his neighbor Frank Loesser, who went on to fame as a lyricist and composer of *Guys and Dolls*. Schuman turned to classical music in the 1930s and won the first Pulitzer Prize for music composition in 1942. After a short stint as Director of Publications at Schirmer's music publishing company, he became President of the Juilliard School. He later guided the development of Lincoln Center and served as its president. Schuman was a major power in American music in the mid-20th century, and in 1989 he received the Kennedy Center Honor "for an extraordinary lifetime of contributions to American culture."

Samuel Barber (1910 - 1981)
Adagio (1936)

As a child, Samuel Barber received so much music nurturing from musically devoted family members that his destiny was to become a musician. This belief was taken for granted by those who lived with him. Barber began piano studies at age 6 and wrote his first composition a year later. A note to his mother written at age 10 proved to be prophetic: “I was meant to be a composer and will be. Do not ask me to forget this ‘thing’ and go play football, please!” At age 12 he served as a church organist, and ultimately entered the Curtis Institute of Music in Philadelphia. A long, intensive period of study on piano, voice, and composition followed, and so did recognition of his talents: Prix de Rome (1935), Pulitzer Fellowships (1935, 1936), a Guggenheim Fellowship (1945), a New York Music Critics award (1946), and a Pulitzer Prize (1958), among other awards.

In 1936 Barber composed his *String Quartet, Op. 11*. In response to a request from conductor Arturo Toscanini, the 27-year-old Barber submitted a string orchestra arrangement of the Adagio, taken from the 3-movement quartet. The *Adagio for Strings* received its premiere in a concert by the newly formed NBC Symphony led by Toscanini; its premiere reached a far larger audience than ever possible in a usual concert setting.

This work has remained a fixture of the American classical canon since it was first heard. Barber accomplishes this gripping, pathos-dripping work with simple, familiar elements. The entire piece develops from a stepwise melodic motif stated at the beginning. The music progressively builds in intensity through an increase in volume and textural density as it ascends through the register of the strings. There is a wrenching climax before the piece breaks off into a numbed, throbbing silence, followed by a gentle reprise of the original motif.

Adagio for Strings has commemorated tragic occasions ever since its introduction to the classical repertoire. This has included the funerals of Franklin Delano Roosevelt and Prince Rainier of Monaco. It has also appeared in several movies, including *Platoon* and especially *The Elephant Man* where it was used to great effect to illustrate the resilience of the human spirit and the rising above personal difficulties that we all face as individuals.

Calvin Custer has created this beautiful arrangement for concert band that retains all the emotion and majesty of the original.

Louis Moreau Gottschalk (1829 - 1869)
L’Union (1862)

The American Civil War was one of the most brutal conflicts in our nation’s history. Whether referred to as the fight to end slavery, the war between the states, or some other euphemism, its ramifications and effects are still being studied and in many ways overtly felt more than 150 years after its end.

Louis Moreau Gottschalk was best known as a virtuoso performer of his own romantic piano pieces. Although he is regarded as an American composer and musician, he spent most of his working career outside of the United States. Dubbed "the Chopin of the Creoles", he was, above all, the first to capture the syncopated music of South Louisiana and Caribbean in enduring works that anticipate ragtime and jazz by half a century.

When he returned to the US from a musical tour of the Caribbean in 1862, the American Civil War was in full swing. Though Gottschalk dearly loved Louisiana and the south, he ultimately concluded the just cause was that of the Union. Shortly after his return he wrote *L’Union* where he wove *The Star-Spangled Banner* (not yet the national anthem), *Hail Columbia*, and *Yankee Doodle* with virtuoso flourishes to create a piece that always brought the house down. *L’Union* was dedicated to General George B. McClellan, then Commander of Union Forces.

On the evening of March 24, 1864, William H. Seward, the Secretary of State brought President and Mrs. Lincoln to hear Gottschalk play *L’Union*. Thirteen months later, the composer played this piece for Mr. Lincoln again, this time at a memorial concert which Gottschalk organized aboard the steamer "Constitution" on the way to California. He later wrote in his journals about the event,

"Where are now those frivolous judgments on the man we are weeping for today? Yesterday his detractors were ridiculing his large hands without gloves, his large feet, his bluntness; today, this type we found grotesque appears to us on the threshold of immortality, and we understand by the universality of our grief what future generations will see in him."

Samuel Adler created a version for orchestra and transcription for band which is the version performed this evening. Of this, Adler writes:

During the Gottschalk centenary year, 1969-1970, Eugene List asked me to consider arranging this unusual piece for piano and orchestra, since in the solo version, Gottschalk had placed remarks such as "trombe" and "tamburro". This version is the result of this collaboration and is dedicated to Eugene List who edited the solo piano part.

This evening’s performance features a virtuosic performance of the piano solo by LACW’s own Julian Chen.

Dmitri Shostakovich (1906 - 1975)
Finale from *Symphony No. 5* (1937)

The piece was composed at great speed—about three months all told, the third movement being written in three days—at a difficult time for Shostakovich. Until 1936, his career had been largely a string of successes, beginning with the first performance of his astonishingly mature and personal *First Symphony* when he was only nineteen. In the ensuing years he had composed more symphonies, film scores, the satirical opera *The Nose* (after a story by Gogol), and the opera *Lady Macbeth of Mtsensk*.

It was hailed as the first real masterpiece of Soviet opera; performances were soon mounted on major stages in the West. Both Russian productions were near their one-hundredth performance when—fatefully—Stalin saw it. The result was an attack in Pravda—unsigned and therefore all the more potent, because it implied that the ideas in the article came directly from Stalin—on January 28, 1936. Shostakovich was on tour in the far-away Russian city of Arkhangelsk when he bought that issue of the paper. He recalled later, “I’ll never forget that day, it’s probably the most memorable in my life.” The opera was dropped from the repertoire immediately.

One might expect the effects of these cumulative denunciations to have been total withdrawal from creative work, but, surprisingly, the opposite seems to have been the case.

The last movement has aroused the greatest critical controversy. Of it, Shostakovich would write:

“Awaiting execution is the theme that has tormented me all my life. Many pages of my music are devoted to it. Sometimes I wanted to explain that fact to the performers, I thought that they would have a greater understanding of the work’s meaning. But then I thought better of it. You can’t explain anything to a bad performer and a talented person should sense it himself.

I discovered to my astonishment that the man who considers himself its greatest interpreter does not understand my music. He says that I wanted to write exultant finales for my Fifth and Seventh Symphonies but I couldn’t manage it. It never occurred to this man that I never thought about exultant finales, for what exultation could there be? I think it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat, as in Boris Godunov. It’s as if someone were beating you with a stick and saying, ‘Your business is rejoicing, your business is rejoicing,’ and you rise, shaky, and go marching off, muttering, ‘Our business is rejoicing, our business is rejoicing.’”

Rising above oppression indeed!