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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  
AND  
THE LOS ALAMOS CHORAL SOCIETY  
PRESENT

# VOCAL CELEBRATION

Alexander Borodin's  
**POLOVTSIAN DANCES**

also featuring  
Special Guest Soloist  
**Louise Menius, Soprano**

in a performance of Samuel Barber's  
**"KNOXVILLE: SUMMER OF 1915"**

also music by

Alan Hovhaness - PRAYER OF ST. GREGORY  
with soloist Alex Vives, trumpet

Sergei Rachmaninoff - VOCALISE

John Philip Sousa - THE TRITON

SATURDAY, MARCH 9, 2024 7:00 p.m.  
CROSSROADS BIBLE CHURCH  
FREE ADMISSION  
SUGGESTED DONATION - \$15.00 per guest

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



# PROGRAM

The Triton (1892).....John Philip Sousa (1854 – 1932)

Prayer of St. Gregory (1946).....Alan Hovhaness (1911 – 2000)

*Alex Vives, trumpet*

Knoxville: Summer of 1915 (1949).....Samuel Barber (1910 – 1981)  
*transcribed by Kenneth Singleton*

*Guest Soloist  
Louise Mendius, soprano*

## INTERMISSION

Vocalise Op. 34, No. 14 (1909).....Sergei Rachmaninoff (1873 – 1943)  
*arranged by Patrick Roszell*

Polovtsian Dances from *Prince Igor* (1879).....Alexander Borodin (1833 – 1887)  
*transcribed by Mark Hindsley*

*with the Los Alamos Choral Society*



Cover image: Costume design by Ivan Bilibin for the opera *Prince Igor* (1929)

## 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 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.)



## Upcoming Los Alamos Community Winds Performances!

**May 11, 2024**

Music from the Stage and Screen  
*featuring*  
Stravinsky: *Suite from Petrushka*

**Los Alamos Friday Night Concert Series**

Ashley Pond  
Date and Time TBA

**Thursday, July 4 2024**

Independence Day Concert  
Overlook Park  
Time TBA

# personnel

## Piccolo

Laura Taylor

## Flute

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

## Oboe

Amanda Barry  
Rachael Gates

## English Horn

Amanda Barry

## Bassoon

Dennis Davies-Wilson

## Clarinet

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

## Bass Clarinet

Phil Tubesing

## Alto Saxophone

Ellyn Felton  
Adolfo Meana†

## Tenor Saxophone

Wendy Keffeler

## Baritone Saxophone

Paul Lewis

## Trumpet

Dave Korzekwa  
Bruce Letellier†  
Allen Morinec  
Seth Sanchez  
Alex Vives

## Horn

Larry Bronisz  
Angela Herring

## Trombone

Philip Jones†  
Bryant Letellier  
Andrew Richards

## Euphonium

Rex Hjelm  
Boris Maiorov

## Tuba

Deniece Korzekwa  
Steve Ross

## String Bass

Deniece Korzekwa  
Lori Dauelsberg\*\*  
Judy Dudziak Endowment for Community  
Music  
(through Los Alamos Community  
Foundation)

## Percussion

Kip Bishopberger†  
Lydia Harris  
Scott Luedtke

## Piano

Julian Chen

## Harp

Michele Roper

## Cello

Max Light

Principal †  
Student Member \*

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Anonymous

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

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an approximate 73%/27% individual  
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# PROGRAM NOTES

## **John Philip Sousa (1854 –1932)** **The Triton (1892)**

The musical revisions and the abundance of titles given to this composition have resulted in music confusion. Despite all efforts to make it popular, it was a multiple flop.

Included in *Evening Pastime*, the 1879 collection of solos arranged by Sousa for violin and piano, was a short march by J. Molloy called “The Triton.” This was published by J. F. Shaw of Philadelphia.

The composition grew from a simple arrangement to a march in 1892 when a second Philadelphia publisher, J. W. Pepper, entered the scene. Sousa added two more melodies to his original arrangement, and the new version was published for band as “The Triton Medley March.” Whether or not these two additional melodies are Sousa’s is not known.

Pepper published an edition for piano as “Triton March” in 1896 and then confused the public by publishing the same composition under a different title, “Souvenir.” “Souvenir” was distributed free at a music exposition, hence its new title.

The confusion was compounded in 1900 when still another version was published as “Paris Exposition.” It was in the first issue of Pepper’s new periodical, the *Piano Music Magazine*.

This version had been altered by an arranger who changed the last two sections from 6/8 to 2/4 rhythm and omitted a da capo repeat.

By this time, Sousa was publishing with a third Philadelphia firm, John Church, who apparently avoided the march. The persistent Pepper was not yet finished, however, for he republished the march for piano as “The Triton Two-Step” in 1906. After this failed, he capitulated.

## **Alan Hovhaness (1911 - 2000)**

## **Prayer of St. Gregory (1946)**

*The Prayer of St. Gregory*, a five-minute work for trumpet and strings, began life as an intermezzo in Hovhaness’s opera *Etchmiadzin*, composed in mid-1946, and premiered in New York in October of that year.

The present excerpt, described by Hovhaness as “a prayer in darkness,” was soon extracted as a separate work, and is one of his most popular short pieces.

This calm work, in a moderate tempo, begins with gentle chords, chorale-like, in Hovhaness’s unmistakable modal melodic and harmonic vein, over which a slow trumpet melody gradually unfolds itself.

Alan Hovhaness was an important 20th Century American composer whose music anticipated many future musical trends and aesthetic values. Rejecting the vogues of Americana, serialism and atonality, he pioneered contemporary development of archaic models and was amongst the earliest to integrate Western musical idioms with Eastern ones, making him a pioneer of East-West 'fusion' decades before the term 'World Music' had been coined. The visionary and mystical nature of his work, often intoxicating in its directness and simplicity, rank him as the musical progenitor to the later, so-called "New Age-ists" and "Spiritual Minimalists."

### Samuel Barber (1910 - 1981)

#### Knoxville: Summer of 1915 (1949)

The title of Barber's "lyric rhapsody" *Knoxville, Summer of 1915* was taken from a short prose piece of the same name written by American novelist, poet, screenwriter, and Pulitzer Prize winner James Agee in 1935. Barber uses roughly one-third of Agee's text. "It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street..." begins Barber's adaptation, hewing closely to Agee's richly descriptive, deeply nostalgic reverie of his growing up in the American South just after the turn of the twentieth century.

Barber was drawn to Agee's words, which struck a chord in him regarding his own childhood, which unfolded several states to the north, but not without significant similarities. Barber told a CBS radio interviewer in 1949:

*"I had always admired Mr. Agee's writing, and this prose poem particularly struck me because the summer evening he describes in his native southern town reminded me so much of similar evenings when I was a child at home [in West Chester, Pennsylvania]. I found out after setting this that Mr. Agee and I are the same age. And the year he described was 1915, when we were both five. You see, it expresses a child's feeling of loneliness, wonder and lack of identity in that marginal world between twilight and sleep."*

*Knoxville, Summer of 1915* begins with a gently rocking melody -- nearly a lullaby -- accompanying lyrics describing the warm summer evening in vivid word paintings rich in alliteration. The middle section, with the brief chaotic passage of a streetcar -- "raising into iron moan, stopping, belling and starting, stertorous" -- interrupts the reverie, but it, too, fades, melting into the coming night, described as "one blue dew." The narrator pictures himself and his family, lying on quilts over the "rough wet grass" and quietly talking of "nothing in particular or nothing at all." He recounts his family members, one by one, and stares up at the vastness of space.

As the piece draws to a close, the narrator turns serious, asking God to bless his people and "remember them in their time of trouble; and in the hour of their taking away" -- hinting here not only of the personal travails of any normal family, but of the hard challenges of the years to come that would be faced by all Americans. But such dreadful contemplations too eventually cease, and the narrator is carried to bed, and Barber with a repetition for the opening theme and then notes rising to the heavens above, brings the piece to an appropriately dreamlike end.

## Los Alamos Choral Society

### Soprano

Margene Clarke  
Carolyn Connor  
Kimberly Hinrichs  
Frances MacRoberts  
Jen Moss  
Celeste Raffin  
Jacqueline Reardon  
Claire Singleton  
Barbara Smith

### Alto

Mary Badarak  
Heidi Bjorklund  
Isabel Brackbill  
Diane Chan  
Kathryn Davis  
Jean Inglis  
Heather Jones  
Claudine Kasunic  
Kristen Klasky  
Kylene Melton  
Kelsie Poe  
Kathy Rush  
Tamson Smith

### Tenor

Stuart Brown  
Marilyn Doolen  
Rene LeClaire

### Baritone Bass

Duane Barber  
Wes Bradford  
Jerry Cowan  
Dave Dombrowski  
Charles Ferenbaugh  
Gwen Lewis  
Joseph Santi-Unger  
Chuck Tallman

### Mary Badarak, director



In the summer of 2003, Mary Badarak moved to the high desert of New Mexico near Santa Fe to compose. Badarak received her bachelor's and master's degrees in composition at the University of California, Riverside where she studied with Donald Johns and John Crawford. She holds a doctorate in music theory from Northwestern University and has worked with noted composer Alice Parker at the Melodious Accord Institute.

Dr. Badarak was the founding director of the Santa Cruz Chorale and has taught music theory and composition at the University of Northern Iowa, the University of California Santa Cruz, Georgia State University, Clayton College, and at Spelman College in Atlanta Georgia. She was Composer-in-Residence at the Episcopal Church of the Epiphany in Atlanta from 1999 to 2003 and is the founding music director of the professional chamber choir, Impromptu and of the local chamber choir Cantat. Currently, Dr. Badarak is Artistic Director for Santa Fe Music Works.

### About the Los Alamos Choral Society

The Los Alamos Choral Society was founded informally in 1943 by Manhattan Project scientists. Donald Flanders advertised in the wartime Los Alamos Times for people to join "The Singing Group", which was at that time participating in madrigal singing at his home. Enough singers responded that neighbors started to complain about the subsequent noise level of the enthusiastic group. This necessitated a move to the old nursery school where preparations began for a performance of Händel's *Messiah* during the coming Christmas season. The group's name was changed to "The Los Alamos Choral Society," and it proceeded with first performance of Mozart's *Requiem*.

The Los Alamos Choral Society invites all singers in the community to join them. Rehearsals are on Tuesdays from 7 to 9 p.m. in the United Church Sanctuary. No audition required. For questions, contact Wendy Swanson at [w\\_swanson@mac.com](mailto:w_swanson@mac.com) or Helen Boorman at [hboorman@hotmail.com](mailto:hboorman@hotmail.com).

# ABOUT OUR SOLOISTS

## Louise Mendius

Louise Mendius has been praised for her exceptional ability to bring life to her roles while singing with a warm, colorful, “plush soprano voice.” She has delighted audiences with her unique combination of vocal and dramatic skills in performances ranging from art song to opera.

Ms. Mendius’ portrayals include the roles of Mimi in *La Boheme*, Cio Cio San in *Madama Butterfly*, Liu in *Turandot*, Georgetta in *Il Tabarro*, Rosalinda in *Die Fledermaus*, and Donna Anna in *Don Giovanni* with Opera Southwest in New Mexico, Santuzza in *Cavalleria Rusticana* with the Scottsdale Symphony Orchestra and the University of New Mexico Opera Studio, where she was a guest artist, Najade in *Ariadne auf Naxos* with the Santa Fe Opera as an apprentice artist, and the Countess in *Le Nozze di Figaro* with the Batiquitos Festival in San Diego. Other roles include Alice Ford in *Falstaff*, Fiordiligi in *Cosi fan tutte*, Estelle in *A Closed Case* (world premier), and Frasquita in *Carmen*. She has appeared with Tacoma Opera, the Lyric Opera of Dallas, the Minnesota Opera, Des Moines Metro Opera, Pensacola Opera, Opera Southwest, and several European houses, among others.



In addition to her operatic appearances, Ms. Mendius has performed Handel’s *Messiah*, Bach’s *Mass in B Minor* and *Magnificat in D*, Beethoven’s *Missa Solemnis* and 9<sup>th</sup> *Symphony*, Brahms’ *Deutches Requiem*, Mozart’s *Grand Mass in C Minor* and *Requiem*, Vaughan Williams’ *Hodie*, Rossini’s *Stabat Mater*, and Mendelssohn’s *Elijah*. She is also a frequent concert artist.

Ms. Mendius is a graduate of the University of New Mexico, where she earned her masters in the musical arts. She also spent two years at the Academy of Vocal Arts in Philadelphia.

The Los Alamos Community Winds are pleased to have Ms. Mendius joining us in her 4<sup>th</sup> appearance with the ensemble.

## Alex Vives

Alex Vives is a 2020 graduate of Los Alamos High School. He began playing trumpet at Piñon Elementary in 2012. He has played with the Los Alamos Community Winds since 2021 and currently works at Aspen Copies. He enjoys many activities such as scale modeling and has a keen interest in all things having to do with the aerospace industry. He intends to pursue this interest as a mechanical engineering student this fall at UNM-LA



Samuel Barber was an American composer of orchestral, opera, choral, and piano music. Barber was born into a comfortable, educated, social, and distinguished Irish-American family.

His father was a doctor, and his mother was a pianist. His aunt, Louise Homer, was a leading contralto at the Metropolitan Opera and his uncle, Sidney Homer, was a composer of American art songs. Louise Homer is noted to have influenced Barber’s interest in voice. Through his aunt, Barber had access to many great singers and songs. This background is further reflected in that Barber decided to study voice at the Curtis Conservatory.

Barber was the recipient of numerous awards and prizes including the American Prix de Rome, two Pulitzers, and election to the American Academy of Arts and Letters. His intensely lyrical *Adagio for Strings* has become one of the most recognizable and beloved compositions, both in concerts and films.

## Sergei Rachmaninoff (1873 – 1943)

### Vocalise (1909)

*Vocalise*, composed and published in 1915 is the last of Rachmaninoff’s *14 Songs or 14 Romances*, Op. 34. Written for high voice (soprano or tenor) with piano accompaniment, it contains no words, but is sung using only one vowel of the singer’s choosing. It was dedicated to soprano singer Antonina Nezhdanova.

Sergei Rachmaninoff was a Russian composer, pianist, and conductor. He is widely considered one of the finest pianists of his day and, as a composer, one of the last great representatives of Romanticism in Russian classical music. Early influences of Tchaikovsky, Rimsky-Korsakov, and other Russian composers gave way to a thoroughly personal idiom that included a pronounced lyricism, expressive breadth, structural ingenuity, and a tonal palette of rich, distinctive orchestral colors. The piano is featured prominently in Rachmaninoff’s compositional output. He made a point of using his own skills as a performer to explore fully the expressive possibilities of the instrument. Even in his earliest works he revealed a sure grasp of idiomatic piano writing and a striking gift for melody.

Following the Russian Revolution of 1917, Rachmaninoff emigrated to the West, first to Scandinavia, then to the United States. Most of the last 25 years of his life were dedicated to concertizing and recording, with the prominent support of Vladimir Horowitz. Rachmaninoff completed only six compositions during this period, mainly at his summer home in Lucerne, Switzerland, of which *Rhapsody on a Theme of Paganini* is the best known.

The version of *Vocalise* performed this evening in an outstanding arrangement by Patrick Roszell. He takes the original vocal melody and tosses it around throughout the ensemble in both solo and tutti settings giving great depth of feeling and color to this beautiful work.

## Alexander Borodin (1833 – 1887) Polovtsian Dances from “Prince Igor” (1879)

Central Asian exoticism and a sense of wild, barbaric abandon are combined in the most famous excerpt from Alexander Borodin's operatic masterpiece, *Prince Igor*. The choral dances that bring the second act to a rousing conclusion, present a scene of revelry at the army camp of the marauding 12th-century nomad, Khan Kontchak. He has captured the Russian leader, Prince Igor, who set out to battle him against the advice of his wife, Yaroslavna. Seeing that the depressed prince misses his wife, Kontchak orders his slaves and entertainers to dance and sing for him.

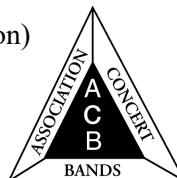
The *Polovtsian Dances* are most often heard in Rimsky-Korsakov's brilliant orchestral version. Tonight's performance, however, brings the world of band and opera together combining the Mark Hindsley band transcription with the original choral parts from the opera itself. These wild Tartar dances are preceded by an exotic introduction, as the entertainers come into the Khan's tent to the tune of quiet woodwinds and triangle. Oboe and harp are featured in the first dance, as is the opera's celebrated women's chorus, "Fly on the Wings of the Wind." Next comes a *Men's Dance*, highlighting a nimble clarinet. A massive *General Dance* for the full ensemble and chorus, constituting the centerpiece of the work, follows it. The galloping rhythms of the swiftly moving *Boys' Dance* alternate with repetitions of preceding dances as the work approaches its spirited coda.

The Los Alamos Community Winds are thrilled to partner with the Los Alamos Choral Society for this performance!

## 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 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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