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Upcoming Los Alamos Community Winds Performances!

Los Alamos Friday Night Concert Series

Ashley Pond

Date and Time TBA

Thursday, July 4, 2024

Independence Day Concert

Overlook Park – Time TBA

2024-2025 Season

October 5, 2024 – Evening of Arts and Culture – Fuller Lodge (Time TBA)

October 12, 2024 – Fall Concert/Season Opener – Betty Ehart Senior Center 7:00 p.m.

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

December 14, 2024

March 8, 2025

May 10, 2025



THE LOS ALAMOS COMMUNITY WINDS

Ted Vives, Musical and Artistic Director
PRESENT



MUSIC FROM THE STAGE AND SCREEN

featuring

stravinsky

suite from the ballet

petrushka

also

mussoorgsky – night on bald mountain
and
williams – hedwigs theme
from "harry potter and the sorcerer's stone"

and much more...

saturday, may 11, 2024 7:00 p.m.
crossroads bible church
free admission
suggested donation \$15 per guest

visit our website at www.lacw.org



program

March from *The Great Escape* (1963).....Elmer Bernstein (1922 – 2004)
arranged by Roland Smeets

Suite from the Ballet *Petrushka* (1911).....Igor Stravinsky (1882 – 1971)
transcribed by William A. Schaefer and Ted Vives

Julian Chen, piano
Allen Morinec, trumpet
Heidi Morning, flute
Rachael Gates, Oboe
Dennis Davies-Wilson, Bassoon

- I. The Shrovetide Fair
- II. Danse Russe
- III. Danse de la Balerine – Apparition of Petrushka
- IV. Danse des Cochers et de Palefreniers

Highlights from *MISSION: IMPOSSIBLE* (1966).....Lalo Schifrin (b. 1932)
arranged by Edward McLin

intermission

Hedwig’s Theme from *Harry Potter and the Sorcerer’s Stone* (2001).....John Williams (b. 1932)
transcribed by Ted Vives

Julian Chen, celeste

Music from *How to Train Your Dragon* (2010).....John Powell (b. 1963)
arranged by Sean O’Laughlin

Suite from *Battlestar Galactica* (1978).....Stu Phillips (b. 1929)
arranged by Nathan Scott

Amanda Barry, English Horn

Night on Bald Mountain (1867).....Modeste Mussorgsky (1839 – 1881)
transcribed by William A. Schaefer

about our director



Ted Vives is now in his 24th 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

personnel

Piccolo

Laura Taylor

Flute

Ivanna Austell
Jo Ann Howell
Tabitha Kalin
JoyMei Lincoln*
Heidi Morning†
Kristin Stolte

Oboe

Amanda Barry
Rachael Gates

English Horn

Amanda Barry

Bassoon

Dennis Davies-Wilson
Joel de Santiago

Clarinet

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

Bass Clarinet

Tammie Gibson

Alto Saxophone

Adolfo Meana†
Remy Patterson

Tenor Saxophone

Wendy Keffeler

Baritone Saxophone

Paul Lewis

Trumpet

John Daly
Dave Korzekwa
Bruce Letellier†
Allen Morinec
Amanda Sanchez
Seth Sanchez
Alex Vives
Todd Zollinger

Horn

Larry Bronisz†
John Hargreaves
Elizabeth Hunke
Boris Maiorov

Trombone

Philip Jones†
Bryant Letellier
Andrew Richards

Euphonium

Rex Hjelm
Jennifer Meana*

Tuba

Deniece Korzekwa
Steve Ross

Percussion

Kip Bishofberger
Lydia Serafin†
George Price

Piano

Julian Chen

Harp

Michele Roper

Principal †
Student Member *

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John Daly, Secretary
Lori Dauelsberg, Treasurer
Tammie Gibson, Librarian

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Bryan Fearey
Boris Maiorov
Tracey Wilson

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program notes

Elmer Bernstein (1922 – 2004)

March from *The Great Escape* (1963)

Elmer Bernstein was educated at the Walden School and New York University. He served in the US Army Air Corps in World War II, writing scores for the service radio unit. He also wrote and arranged musical numbers for Glenn Miller’s Army Air Force Band. A prolific and respected film music composer, he was a protégé of Aaron Copland who studied music with Roger Sessions and Stefan Wolpe. Bernstein worked in various artistic endeavors, including painting and the theatre and also performed as an actor and dancer. Among his early composition work were scores for United Nations radio programs and television and industrial documentaries. His original scores for films range over an enormous variety of styles, with his groundbreaking jazz score for *The Man with the Golden Arm* (1955), light musical comedies such as his Oscar-winning *Thoroughly Modern Millie* (1967) score, and perhaps his most familiar score, for the western *The Magnificent Seven* (1960). Between 1963 and 1969, Bernstein served as vice president of the Academy of Motion Picture Arts & Sciences.

The Great Escape is a 1963 American epic war film starring Steve McQueen, James Garner and Richard Attenborough.

The film is based on Paul Brickhill's 1950 nonfiction book of the same name, a firsthand account of the mass escape by British Commonwealth prisoners of war from German POW camp Stalag Luft III in Sagan (now Żagań, Poland), in the province of Lower Silesia, Nazi Germany. The film was based on real events but deviated significantly from the historical record, depicting a heavily fictionalized version of the escape, including numerous compromises—such as featuring Americans among the escapees—in order to boost its commercial appeal.

The film became very popular and emerged as one of the highest-grossing films of the year, winning McQueen the award for Best Actor at the Moscow International Film Festival and is now considered a classic. *The Great Escape* is also notable for its motorcycle chase scene and famous jump scene, which is considered one of the best stunts ever performed.

Igor Stravinsky (1882 – 1971)

Suite from the Ballet *Petrushka* (1911)

With the premiere of *The Firebird* in 1910, Igor Stravinsky became an instant household name. After *The Firebird*’s stunning success, Serge Diaghilev, the impresario of the Ballets Russes, lost no time in commissioning a second ballet from Stravinsky. Stravinsky was writing a piano concerto at the time, but when Diaghilev heard it, he immediately realized its potential as a theatrical piece, and encouraged Stravinsky to rework it into a ballet.

The character of Petrushka dates from the 16th-century Italian Commedia dell’arte. In Stravinsky’s version, Petrushka is a figure of pathos and pity, the eternal outsider whose vain attempts to gain acceptance arouse both compassion and contempt. The primitive edginess of Stravinsky’s music captures the elemental nature of the story and its characters, who represent human emotions in their

most raw form: Petrushka, the despised pariah yearning for love; the Ballerina, an unattainable emblem of beauty and desirability; and the ill-mannered Moor, who epitomizes all the base, loutish aspects of the human psyche.

Petrushka premiered on June 13, 1911, at the Théâtre du Châtelet in Paris. Pierre Monteux conducted, and Diaghilev’s Ballets Russes danced to choreography by Michel Fokine, set and costume design by Alexandre Benois, and Vaclav Nijinsky dancing the title role. A friend of Stravinsky’s, Nikolai Myaskovsky, opened his review of the work by posing the question:

“Is Stravinsky’s Petrushka a work of art? I don’t know. Can one call life a work of art? That very life that roars all around us, that calls forth our wrath and our joy, that weeps, that rages, that flows in a swift, broad current? For Petrushka is life itself. All the music in it is full of such energy, such freshness and wit, such healthy, incorruptible merriment, such reckless abandon, that all its deliberate banalities and trivialities, its constant background of accordions not only fail to repel but, quite the contrary, carry us away all the more...The music of this extraordinary ballet has such integrity, energy, and such inexhaustible humor, that one positively loses all desire to attempt a more detailed analysis – it would be like a vivisection.”

Lalo Schifrin (b. 1932)
Highlights from *MISSION: IMPOSSIBLE* (1966)

At the age of six, Schifrin began a six-year course of study on piano with Enrique Barenboim, the father of the pianist and conductor Daniel Barenboim. At age 16, Schifrin began studying piano with the Greek-Russian expatriate Andreas Karalis, former head of the Kiev Conservatory, and harmony with Argentine composer Juan Carlos Paz. During this time, Schifrin also became interested in jazz.

Although Schifrin studied sociology and law at the University of Buenos Aires, it was music that captured his attention. At age 20, he successfully applied for a scholarship to the Paris Conservatoire. At night he played jazz in the Paris clubs. In 1955, Schifrin played piano with Argentinian bandoneon giant Ástor Piazzolla, and represented his country at the International Jazz Festival in Paris.

One of Schifrin's most recognizable and enduring compositions is the theme music for the long-running TV series *Mission: Impossible*. It is a distinctive tune written in the uncommon 5/4 time signature which Schifrin has jokingly explained as being "for people who have five legs". Schifrin started from the Morse code for M.I. which is "_ _ ."; if a dot is one beat and a dash is one and a half beats, then this gives a bar of five beats, exactly matching the underlying rhythm.

John Williams (b. 1932)
Hedwig’s Theme from *Harry Potter and the Sorcerer’s Stone* (2001)

Born just one month shy of the death of John Philip Sousa, Williams studied piano and composition at the University of California at Los Angeles and The Juilliard School in New York City. By the time he was in his late twenties, Williams was an active jazz and studio pianist and began composing music for television and films.

dedication

The Los Alamos Community Winds dedicate tonight’s performance to the memory of Don Gerheart.



Don was a fixture in the music community of Los Alamos having served as both a music teacher and conductor of the Los Alamos Symphony Orchestra.

Don spent 27 years in the Los Alamos Public Schools, after accepting a position in 1966, teaching band and music at all grade levels, along with two years at Los Alamos High School as Activities Director, and Assistant Principal.

Don was passionate about music education and financial administration. With these two skills he continued to work, well after his retirement, for the New Mexico Music Educators Association as their Editor for 16 years, and their Executive Director for another 16 years. Don spent a total of 36 years in service for the New Mexico Music Educators Association being inducted into the NMMEA Hall of Fame in 1995, NMMEA Emeritus Teaching Award in 2010, and inducted into the New Mexico Activities Association (NMAA) Hall of Fame in 2019, in large part due to his 15 years of service with NMAA Activities Council and Commission. Don is currently the only Music Educator to ever be inducted into the NMAA Hall of Fame. His presence in our community will be missed.

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!



Follow the Los Alamos Community Winds on FaceBook!



Williams' music for film and television is legendary and prolific. He is a five-time winner of the Academy Award. He has also won four Golden Globe Awards, seven BAFTA Awards and 21 Grammy Awards. With 45 Academy Award nominations, Williams is the second most nominated individual after Walt Disney. He was inducted into the Hollywood Bowl Hall of Fame in 2000 and was a recipient of the Kennedy Center Honors in 2004.

Hedwig's leitmotif is now perhaps the most recognizable theme to ever come from the *Harry Potter* films. The theme is used in all eight films, plus spinoff productions *Fantastic Beasts and Where to Find Them*. Director Christopher Columbus commented on the first time he heard *Hedwig's Theme*:

"I remember first hearing [it], it was so clear that this was it. It felt so appropriate, sufficiently majestic and magical."

John Powell (b. 1963)

Music from *How to Train Your Dragon* (2010)

John Powell is an English composer, best known for his scores to motion pictures. Powell originally trained as a violinist as a child, before studying at London's Trinity College of Music. He later ventured into jazz and rock music, playing in a soul band the Faboulistics. On leaving college, he composed music for commercials, which led to a job as an assistant to the composer Patrick Doyle.

How to Train Your Dragon is a 2010 American 3D computer-animated action-fantasy film produced by DreamWorks Animation and distributed by Paramount Pictures. Loosely based on the British book series of the same name by Cressida Cowell, the story takes place in a mythical Viking world where a young Viking teenager named Hiccup aspires to follow his tribe's tradition of becoming a dragon slayer. After finally capturing his first dragon, and with his chance at last of gaining the tribe's acceptance, he finds that he no longer wants to kill the dragon and instead befriends it.

Of his score, John Powell says:

"We looked at all the folk music from the Nordic areas. And I'm part Scottish and grew up with a lot of Scottish folk music, so that came into it a lot. And Celtic music was something that Jeffrey Katzenberg felt had this very attractive quality to it, and sweetness, that he thought would be wonderful for the film."

Stu Phillips (b. 1929)

Suite from *Battlestar Galactica* (1978)

Stuart Phillips is an American composer of film scores and television-series theme music, conductor and record producer.

Phillips studied music at The High School of Music & Art in New York City, New York, and at the Eastman School of Music in Rochester, New York. While at Eastman, he began arranging music for the Rochester Civic Orchestra.

In 1958, Phillips began composing television and film scores. One of his first scores was for Columbia's 1964 movie, *Ride the Wild Surf*. He also founded Colpix Records and produced hits for Nina Simone, The Skyliners and Shelley Fabares, for whom he produced *Johnny Angel*. In the mid-1960s, he worked for Capitol Records and created, produced and arranged for the Hollyridge Strings. In the late 1960s and early 1970s, Phillips continued scoring films and television series including music for the films *Beyond the Valley of the Dolls* (1970), *The Seven Minutes* (1971) and the television series *The Monkees* and *Get Christie Love!*.

In 1974, he began working at Universal Studios scoring television series; Glen Larson made extensive use of his compositions. During this time, he scored music for the television series *The Six Million Dollar Man*, and *McCloud*. In the 1980s, Phillips left Universal and began working at 20th Century Fox, where he composed music for the television series *The Fall Guy* and *Automan*.

Battlestar Galactica is an American science fiction media franchise created by Glen A. Larson. In a distant part of the universe, a human civilization has extended to a group of planets known as the Twelve Colonies. They have been engaged in a lengthy war with a cybernetic race known as the Cylons, whose goal is the extermination of the human race. The Cylons offer peace to the humans, which proves to be a ruse. With the aid of a human named Baltar, the Cylons carry out a massive attack on the Twelve Colonies and on the Colonial Fleet of starships that protect them. These attacks devastate the Colonial Fleet, lay waste to the Colonies, and virtually destroy their populations. Scattered survivors flee into outer space aboard a ragtag array of available spaceships. Of the entire Colonial battle fleet, only the Battlestar Galactica, a gigantic battleship and spacecraft carrier, appears to have survived the Cylon attack. Under the leadership of Commander Adama, the Galactica and the pilots of "Viper fighters" lead a fugitive fleet of survivors in search of the fabled thirteenth colony – “a shining planet known as Earth.”

Modeste Mussorgsky (1839 - 1881)
Night on Bald Mountain (1867)

The inspiration for this orchestral work was the European legend of St. John’s Eve, commemorating the birth of John the Baptist and the June solstice. According to this legend, witches, sorcerers, and demons are given special powers on St. John’s Eve, and they gather on an isolated mountain (in the Russian version, Mt. Triglav, near Kiev) for a night of debauchery. Mussorgsky’s Night on Bald Mountain was originally subtitled St. John’s Night on the Bare Mountain. His notes for this work are as follows:

“Subterranean din of supernatural voices. Appearance of Spirits of Darkness, followed by that of the god Tchernobog. Glorification of The Black God, The Black Mass. Witches’ Sabbath, interrupted at its height by the sounds of the far-off bell of the little church in a village. It disperses the Spirits of Darkness. Daybreak.”

Mussorgsky never heard a performance of Night on Bald Mountain. After his death in 1881, his colleague Rimsky-Korsakov made additional revisions, which included cutting approximately two minutes’ worth of music, reworking some of the orchestration, and writing a new ending. This version was published in 1886, and has become the standard version in the orchestral repertoire: it is this version (albeit in a transcription for winds) that we will be hearing in tonight’s concert.

the los alamos community winds



1st Runner-Up, 2012 American Prize (Concert Band Division)
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Finalist, 2021 American Prize (Concert Band Division)



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