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*Upcoming Los Alamos Community Winds Performances!*  
(all performances are at Crossroads Bible Church at 7:00 p.m. Doors open at 6:30)

**Holiday Prism Concert**  
Saturday, December 6, 2025

**Mozart 270<sup>th</sup> Birthday Week Gala Concert**  
Saturday, March 14, 2026

**Season Finale**  
Featuring Guest Soloist, Andrian Harabaru, cello  
Saturday, May 16, 2026

**THE LOS ALAMOS COMMUNITY WINDS**  
TED VIVES, MUSICAL AND ARTISTIC DIRECTOR  
PRESENT

**ANTONIN DVORÁK**

**SYMPHONY NO. 9**  
IN E MINOR, OP. 95 B178

**“FROM THE NEW WORLD”**

  
*Antonin Dvorak*

SATURDAY, OCTOBER 18, 2025 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

### Music of Antonin Dvořák (1841-1904)

American Suite Op. 98, B. 184 (1895)

1. Andante con moto



Symphony No. 9 in E minor, Op. 95 “Aus der Neuen Welt” (1893)

1. Adagio. Allegro molto  
2. Largo

*Amanda Barry, English Horn*

3. Molto vivace  
4. Allegro con fuoco

PLEASE JOIN US IN THE LOBBY FOR A RECEPTION FOLLOWING THE CONCERT

## ABOUT OUR DIRECTOR



**Ted Vives** is now in his 26<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 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](mailto:info@lacw.org)

## PERSONNEL

### Piccolo

Megan Tholen

### Flute

Valerie Collins  
Tabitha Kalin  
Wendy Keffeler  
Jamie Roberts  
Kristin Stolte†

### Oboe

Amanda Barry†‡  
Renee Schofield

### Bassoon

Leroy Medina  
Sumner Tholen\*†

### Clarinet

Lori Dauelsberg  
Bryan Fearey†  
Nathaniel Gates  
Joyce Guzik  
Katie Maerzke  
Kim Schultz

### Bass Clarinet

Tammie Nelson

### Contralto Clarinet

Daniel Dahl†††

### Alto Saxophone

Rachel Endersbee  
Paul Lewis†

### Tenor Saxophone

Adolfo Meana

### Baritone Saxophone

Phil Tubesing

### Trumpet

John Daly†  
Larry Denyer  
Alan Hurd  
Dave Korzekwa  
Allen Morinec  
Seth Sanchez  
Alex Vives  
Todd Zollinger

### Horn

Carolyn Ford†  
Boris Maiorov  
Taraen Taylor  
Molly Vosburg

### Trombone

Gabriel Longoria  
Elizabeth Lucero  
Evan Lucero  
Andrew Richards  
Tom Tholen

### Euphonium

Rex Hjelm  
Andrew Zinkham

### Tuba

David Hodgson†  
Steve Ross

### Contrabass

Deniece Korzekwa

### Timpani

George Price

### Percussion

Lydia Serafin†

†Principal  
\*Student Member  
‡English Horn  
††† Bass Clarinet

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John Daly, Secretary  
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Margaret Sudderth

\*\*additional funds contributed by Triad  
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program

## PROGRAM NOTES

This evening's program is made up of two works by the great Czech composer, Antonín Dvořák.

Antonín Dvořák was the first Bohemian composer to achieve worldwide recognition, noted for turning folk material into 19th-century Romantic music.

Dvořák was born, the first of nine children, in Nelahozeves, a Bohemian (now Czech) village on the Vltava River north of Prague. He came to know music early, in and about his father's inn, and became an accomplished violinist as a youngster, contributing to the amateur music-making that accompanied the dances of the local couples. Though it was assumed that he would become a butcher and innkeeper like his father (who also played the zither), the boy had an unmistakable talent for music that was recognized and encouraged. When he was about 12 years old, he moved to Zlonice to live with an aunt and uncle and began studying harmony, piano, and organ. He wrote his earliest works, polkas, during the three years he spent in Zlonice. In 1857 a perceptive music teacher, understanding that young Antonín had gone beyond his own modest abilities to teach him, persuaded his father to enroll him at the Institute for Church Music in Prague. There Dvořák completed a two-year course and played the viola in various inns and with theatre bands, augmenting his small salary with a few private pupils. The 1860s were trying years for Dvořák, who was hard-pressed for both time and the means, even paper and a piano, to compose. In later years he said he had little recollection of what he wrote in those days, but about 1864 two symphonies, an opera, chamber music, and numerous songs lay unheard in his desk. The varied works of this period show that his earlier leanings toward the music of Ludwig van Beethoven and Franz Schubert were becoming increasingly tinged with the influence of Richard Wagner and Franz Liszt.

Among the students Dvořák tutored throughout the 1860s were the sisters Josefina and Anna Čermáková. The musician fell in love with the elder sister, Josefina, but she did not reciprocate his feelings. The anguish of his unrequited love is said to be expressed in *Cypresses* (1865), a number of songs set to texts by Gustav Pfleger-Moravský. In November 1873 he married the younger sister, Anna, a pianist and singer. The first few years of the Dvořáks' marriage were challenged by financial insecurity and marked by tragedy. Anna had given birth to three children by 1876 but by 1877 had buried all of them. In 1878, however, she gave birth to the first of the six healthy children the couple would raise together. The Dvořáks maintained a close relationship with Josefina and the man she eventually married, Count Václav Kounic. After several years of regular visits, they bought a summer house in the small village of Vysoká, where Josefina and the count had settled, and spent every summer there from that point onward. Dvořák composed some of his best-known works there.

In 1875 Dvořák was awarded a state grant by the Austrian government, and this award brought him into contact with Johannes Brahms, with whom he formed a close and fruitful friendship. Brahms not only gave him valuable technical advice but also found him an influential publisher in Fritz Simrock, and it was with his firm's publication of the *Moravian Duets* (1876) for soprano and contralto and the *Slavonic Dances* (1878) for piano duet that Dvořák first attracted worldwide attention to himself and to his country's music. The admiration of the leading critics, instrumentalists, and conductors of the day continued to spread his fame abroad, which led naturally to even greater triumphs in his own country. In 1884 he made the first of 10 visits to England, where the success of his works, especially his choral works, was a source of constant pride to him, although only the *Stabat Mater* (1877) and *Te Deum* (1892) continue to hold a position among the finer works of their kind. In 1890 he enjoyed a personal triumph in Moscow, where two concerts were arranged for him by his friend Pyotr Ilyich Tchaikovsky. The following year he was made an honorary doctor of music of the University of Cambridge.

Dvořák accepted the post of director of the newly established National Conservatory of Music in New York in 1892, and, during his years in the United States, he traveled as far west as Iowa. Though he found much to interest and stimulate him in the New World environment, he soon came to miss his own country, and he returned to Bohemia in 1895. The final years of his life saw the composition of several string quartets and symphonic poems and his last three operas.

### **American Suite, Op. 98, B. 184 (1895)**

#### **1. Andante con moto**

Dvořák's *American Suite* is an amalgam of musical elements Dvořák heard while traveling throughout the mid and eastern portions of the United States during his residency here from 1892–1895. During one of his summer visits to the Czech-speaking community of Spillville, Iowa, Dvořák heard the African-American spiritual songs *Deep River* and *Swing Low, Sweet Chariot* as well as numerous Native-American songs, and other folk music. In a New York Herald interview, he proclaimed these theme the “product of the very soil of America and the foundation for the future music of the country.” Even though the suite contains “American” music spun through the imagination of a Czech composer, there are undoubtedly authentic American elements present in the music, even if derived from distant sources (i.e. Africa, Asia, Scotland, etc.), thus making it truly American in flavor and character.

Dvořák initially wrote the *Suite in A major* for piano, Op. 98, B. 184, in New York between February 19 and March 1, 1894. He orchestrated it in two parts more than a year after his return to the United States and immediately before his departure for Europe. The piano version was performed soon after its composition, but the orchestral version waited some years. The orchestral version of the *American Suite* was first played in concert in 1910 and not published until 1911, seven years after Dvořák's death in 1904.

This first movement contains a decidedly “Southern” flavor in its sweeping, nostalgic melody containing the “Scottish snap” which can be found in ragtime music of that era



## **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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## **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.

## 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!



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## Symphony No. 9 in E minor, Op. 95 (1893)

This symphony, Dvořák's most popular in an international context, was written during the first year of the composer's tenure in the United States. An ideal set of circumstances had presented themselves by this stage in his career: strong impressions of his new environment, financial independence, a sense of his role as an "ambassador" of Czech music, and his ambitions to ensure that he would not fall short of expectations. All this found Dvořák at the height of his creative energy and contributed to the genesis of a work of exceptional quality. The symphony was to prove the composer's theory of the possibility of using characteristic elements of African American and Native American music as the foundation for an American national school of composition which, in fact, did not exist during Dvořák's time in the United States. The symphony is a product of professional mastery. The unity of form and content is flawless, and the four-movement framework is constructed with unerring architectural proficiency. The exceptional and compelling nature of the work lies in its remarkable lyricism and concise thematic treatment, striking rhythms, purity of expression, elemental temperament and the equilibrium of all these qualities together. A characteristic feature of the composition is the frequent reminiscence of themes from previous movements at crucial points in each subsequent movement, a principle which gives the symphony its homogeneous expression. Dvořák had used this approach many times in the past, but never with such consistency and deliberation.

From a purely musical point of view, the symphony's strongest inspirational source is drawn from Afro-American songs. The composer had come across them during his first few months in New York, on the one hand thanks to the African American singer Harry T. Burleigh, whom he had met on many occasions before embarking upon the symphony, and probably via other sources as well. Dvořák saw the prospect of establishing an American national school of music, above all, in lessons learned from European examples where, during the 19th century, folk music had often provided sources of inspiration, even in the case of the most serious compositions. Dvořák saw the roots of American folk music which, according to this principle, was to be understood as the foundation of works by local composers, chiefly in Negro spirituals that had emerged on American soil. He derived strong inspiration from the characteristic singularities of these songs – in particular, their use of pentatonic scales and syncopated rhythms. Dvořák often referred to these aspects in his interviews for the American press: "In the Negro melodies of America I discover all that is needed for a great and noble school of music." Dvořák's theory whipped up a furor in both American and European newspapers and journals, and a series of eminent authorities on music expressed their own opinions: Anton Bruckner, Hans Richter, Arthur Rubinstein, Joseph Joachim and Anton Seidl, among others. A number of them wholly rejected the idea, perhaps also because Dvořák had been misrepresented: it was not his intention simply to take existing melodies and forge them into new works, as was sometimes suggested. According to the recollections of Josef Kovařík, these reactions didn't surprise Dvořák in the least:

*"Faced with all these articles the Maestro remained impassive and unruffled, and he did not make any attempt to modify his statement on American music. The only thing he said was: 'So these gentlemen think it is impossible? Well, we'll see about that!'"*

For over a hundred years, experts have argued whether or not Dvořák used specific melodies from Negro songs in his symphony. He expressed himself clearly on this issue at the time, both in public and in his private correspondence. In an interview for the New York Herald, he stressed the following:

*“It is merely the spirit of Negro and Indian melodies which I have tried to reproduce in my new symphony. I have not actually used any of the melodies.”*

In February 1900 Dvořák wrote a letter to Oskar Nedbal, who was preparing to conduct the symphony in Berlin:

*“I am sending you Kretschmar’s analysis of the symphony, but leave out that nonsense about my using Indian and American motifs – it is a lie! It was my intention only to write in the spirit of these national American melodies!”*

Nevertheless, most musicologists agree that the final theme of the first movement is consciously, or unconsciously, inspired by the spiritual *Swing Low, Sweet Chariot*. Its melodic outline and rhythmical structure present so many similarities that this cannot be regarded as a mere coincidence.

The New World Symphony is also frequently said to have been inspired by original Native American music, although it is not entirely clear how Dvořák would have become acquainted with it before starting his composition. The whole symphony was written in New York between 10 January and 24 May 1893, while it was not until June of that year that the composer ventured inland. Even so, Dvořák may have come across Native American music before this time. He essentially had two opportunities to do so: Thirteen years before the composer’s departure for America, at the beginning of August 1879, Prague hosted a performance by a group of Iroquois Indians who, over a ten-day period, demonstrated their tribal dances and songs, archery skills and acrobatics on horseback. It must have been a spell-binding spectacle for the inhabitants of Prague at that time, as borne out by the many reports appearing in the period press. It is not known whether the composer attended any of these demonstrations, but he may have seen notated examples of the music they performed in an article published by Dvořák’s friend Václav Juda Novotný in *Dalibor* magazine. Dvořák’s statement in an interview for the New York Herald, 15 December 1893, would support this theory,

*“I carefully studied a certain number of Indian melodies which a friend gave me, and was truly intrigued by their characteristic traits – imbued with their spirit, in fact.”*

Dvořák had another opportunity in New York itself, when he went to see a “Wild West Show” performed by the legendary Buffalo Bill. The productions, freely inspired by visions of the conquest of the Wild West, also involved the participation of the Oglala Sioux tribe of Native Americans. According to musicologist Michael Beckerman, this opportunity would have presented itself in the spring of 1893 namely, during the period the symphony was written, but only after the completion of the sketches for the first three movements.

A question also hovers above potential inspiration from the epic poem *The Song of Hiawatha* by American poet Henry Wadsworth Longfellow. Dvořák would have been familiar with the work back in Prague during the 1870s, through a translation by Josef Václav Sládek, and during his stay in the United States he would also have had the English original at his disposal. This epic poem draws on stories of the legendary Indian chief Hiawatha, incorporating compelling portrayals of the natural beauty of the wild American landscape. According to certain scholars the poem provided key inspiration for Dvořák particularly with regard to both central movements of the symphony. This conjecture is supported, among others, by Dvořák apparently stating that the second movement was written under the impression of the woodland burial scene from Longfellow’s *Hiawatha*. Unfortunately, the authenticity of this statement cannot be verified, since the only mention of it comes to us second-hand: in her study *Antonín Dvořák in America*, published in 1919, Katerina Emingerová discusses it with reference to an unspecified article in the American press. As indicated by Michael Beckerman, who has examined this matter in detail, no article of any relevance contains any information about it. According to Beckerman, the symphony’s second movement is inspired by two scenes from *Hiawatha*: the main theme, the celebrated *Largo*, has its prefiguration in the journey of Hiawatha and his wife Minnehaha across the vast, unspoiled American plains. The central part of the movement is said to be a reflection of the mood in the scene of Minnehaha’s woodland burial. The theory that the inspiration for the *Largo* lies outside musical contexts is also substantiated by the composer’s notes written into the sketches for this movement: “Legend” and “The Legend Begins”. The third movement of the symphony is, according to Beckerman, inspired by a wedding scene, specifically the wild dance of the magician Pau-Puk-Keewis. The musicologist here refers to the composer’s statement in the New York Herald, according to which “the *Scherzo* of my new symphony was suggested by the scene of the feast where the Indians dance”, and points to the corresponding sense of urgency in the relevant passage of the text and in the main part of the symphony’s third movement.

The expression of the symphony overall is principally a reflection of the composer’s wonder at his new environment and the new cultural impulses that surrounded him which, via musical stylisation, his creative imagination transformed into an exceptional piece of symphonic writing. In terms of compositional technique, however, we will not find any fundamental new influences. Dvořák travelled to the United States in his 51st year as a composer with his own unique, crystallized compositional style and an established canon of expressional means, and as a master in all aspects of the composition process. Local influences could thus at most broaden his expressive palette. Hence, although Dvořák used certain principles in the symphony on which African American and Native American music is based, there was no possibility that his work would give rise to an “American national symphony”, since – as one critic aptly remarked – “Dvořák can no more divest himself of his nationality than the leopard can change its spots”. In the New World Symphony “Negro” and “Indian” motifs are interwoven with “Czech” (or, simply, Dvořákian) motifs, in a remarkable unity of expression, creating a uniform, balanced and extremely effective work.

