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



Upcoming Los Alamos Community Winds Performances!

July 3, 2026

Independence Day Concert
Ashley Pond, Time TBA

October 10, 2026

27th Season Opener
A Concert Tribute to the 60th Anniversary of Star Trek
Crossroads Bible Church, 7:00 p.m.



THE LOS ALAMOS COMMUNITY WINDS

Ted VIVES, MUSICAL AND ARTISTIC DIRECTOR
PRESENT

From Hammer to Bow

Twin Virtuosi: Concertos for Cello and Piano



Piano Concerto in A Minor, Op. 16

Edvard Grieg

Julian Chen, Piano

Concerto for Cello and Concert Band

Ted Vives
(Premier Performance)

Guest Soloist. *Andrian Harabaru, Cello*

Saturday, May 16, 2026 7:00 p.m.
Crossroads Bible Church
Free Admission
Suggested Donation - \$15.00 per guest
Visit our website at www.lacw.org



Program

Overture to *La Gazza Ladra* (1817).....Gioacchino Rosini (1792 – 1868)
transcribed by Lucien Cailliet

Concerto for Cello and Concert Band (2026).....Ted Vives (b. 1964)

Andrian Harabaru, Guest Cellist

- I. Moderato
- II. Nocturne
- III. Gigue

World Premier Performance

Intermission

Piano Concerto in A minor, Op. 16 (1868).....Edvard Grieg (1843 – 1907)
transcribed by Ted Vives

Julian Chen, piano

- I. Allegro molto moderato
- II. Adagio
- III. Allegro moderato molto e marcato

Please join us in the Lobby for a reception following the concert

About Our Director



Ted Vives is now in his 26th 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

Personnel

Piccolo

Ivanna Austell

Flute

Ivanna Austell†
Jamie Grow*
Jo Ann Howell
Tabitha Kalin
Kristin Raber
Jamie Roberts

Oboe

Amanda Barry†
Rachael Gates

Bassoon

Carlos Martinez*
Elisabet de Vallee

Clarinet

Lori Dauelsberg
Bryan Fearey†
Nathaniel Gates
Joyce Guzik
Sara Khan*
Katie Maerzke
Irina Maiorov*
Kim Schultz

Bass Clarinet

Tammie Nelson

Contrabass Clarinet

Daniel Dahl**

Alto Saxophone

Rachel Endersbee
Nabor Jimenez

Tenor Saxophone

Wendy Keffeler†

Baritone Saxophone

Paul Lewis

Trumpet

Larry Bronisz
John Daly†
Dave Korzekwa
Allen Morinec
Seth Sanchez
Alex Vives
Mike Wagner

Horn

Carolyn Ford†
Angela Herring
Boris Maiorov
Molly Vosburg

Trombone

Gabriel Longoria†
Andrew Richards
Andrew Zinkham

Euphonium

Rex Hjelm

Tuba

David Hodgson†
Robert Morgan

Contrabass

Doug Meredith

Timpani

Lydia Serafin†

Percussion

Nick Baumann
Stuart Bloom
George Price

Piano

Julian Chen

†Principal
*Student Member
** Bass Clarinet

Board of Directors

Paul Lewis, President
John Daly, Secretary
Tammie Nelson, Treasurer
Alex Vives, Librarian

Members-at-Large

Lori Dauelsberg
Bryan Fearey
Boris Maiorov

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Joyce Guzik
Ruth Lier
Katie Maerzke
Boris and Carina Maiorov**
Margaret Sudderth

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through LANL’s contribution matching
program

Program Notes

Overture to La Gazza Ladra (1817)
Gioacchino Rossini (1792 – 1868)

La Gazza Ladra, (*The Thieving Magpie*) an opera buffa on two acts by Gioacchino Rossini, was given its premier performance at La Scala, Milan, May 31, 1817, about fourteen months after the debut of his *The Barber of Seville*.

Despite the fact that the plot is complicated in the manner of the period, Rossini and his librettist, Gherardini, had fashioned a "book" with many fresh touches. The lecherous old mayor; the falsely accused maiden in the clutches of despair – these and many other characterizations were to become stock figures in comic operas of a later period. The main novelty, however, was the inclusion of a pet magpie who was the real culprit and, through whose mischievous thievery of household effects, placed others in jeopardy.

One revealing historical sidelight is the fact that Mozart's librettist, Lorenzo da Ponte, used *La Gazza Ladra* to inaugurate the first theatre in New York devoted only to the presentation of opera. The opera remained popular in New York until the 1890s, at which time the Bel Canto school yielded to the new "Verismo" school. The overture has remained a staple of the repertory since the time it was composed.

Rossini wrote quickly, and *La Gazza Ladra* was no exception. According to legend, before the first performance of the opera, the producer assured the composition of the overture by locking Rossini in a room, from the window of which the composer threw out the sheets of music to the copyists who then wrote the orchestral parts, to complete the composition of the opera. As such, it is best known for the overture, which is musically notable for its use of snare drums. The unique inspiration in the melodies is extreme, famously used to bizarre and dramatic effect in Stanley Kubrick's *A Clockwork Orange*. It was referenced by Haruki Murakami in his work *The Wind-Up Bird Chronicle* at the very beginning of the book. This memorable section in Rossini's overture evokes the image of the opera's main subject: a devilishly clever, thieving magpie.

The overture to *La Gazza Ladra* begins in a military manner with two rolls on the snare drum. The full ensemble loudly presents the main melody, a vigorous march, which is worked out briefly. Drum rolls, a brief crescendo, and five chords end this part of the overture. The allegro section contains two basic melodies: a glistening and delicate theme for the clarinets and a piquant subject shared by the entire woodwind section. As with other Rossini overtures, an exciting culmination is realized with the crescendo.

Concerto for Cello and Concert Band (2026)
Ted Vives (b. 1964)

There is a certain lack of original literature for solo instruments and concert band. This paucity of works becomes even greater when the search is for string soloists and concert band. Whether this is due to the “different worlds” of orchestra and band, or simply because composers have just not thought about it much is unclear.

When setting out to write this work, I was very aware of this “hole” in the repertoire. I found it rather unusual, particularly with regard to the cello as a solo instrument considering that many composers and arrangers when writing for concert band have either utilized the cello as a complementary timbre to the low winds and brass and or have retained it in numerous transcriptions of orchestral literature.

Nevertheless, it seemed like something that needed to be explored.

I had the good fortune of meeting our guest soloist Andrian Harabaru at a conducting symposium in 2024 with the Chamber Orchestra of New York. We discussed this need for a work for cello and concert band at that time and after some research in writing for the cello, I began this work in the late summer/early fall of 2025 in earnest.

The first movement (Moderato) begins with exposition from the ensemble. The main theme (somewhat angular yet still tonal and melodic) is presented in the flutes and clarinets in a couple of different pitch/key areas before the secondary them is introduced by the trumpets (along with alto sax and clarinets). The main theme is revisited briefly in the low winds and basses before the first entrance of the solo cello which then takes the main and secondary themes and presents both in more virtuosic and embellished forms melodically and rhythmically. The soloist and ensemble then alternate in a sort of “anything you can do I can do better” conversation, before finally bringing everything back together in a recapitulation and final coda ending.

The second movement (Nocturne) is dark, brooding, and rather heavy on dissonance. Based on a previous work for trombone choir, it explores the low registers of the ensemble with hints of “things that go bump in the night.” Rhythmically and metrically complex, the movement features the soloist in a high “pealing” register and also the oboe and clarinet in technically demanding solo passages.

The third movement (Gigue) is also based on a previous work and is a journey “down the garden path” for both the soloist and the ensemble. The main theme is a lilting melody with an almost childlike, nursery-rhyme feel to it (there are more than a few similarities to the familiar *Pop Goes the Weasel*.)

The journey takes the listener along the meandering path and through various settings and key areas before a short cadenza-like figure in the solo brings the work to a “triumphal march” version featuring the entire ensemble. The march works its way back to the original lilting version of the melody, culminating in a sudden “Halt!” and a final, virtuosic cadenza for the soloist where material from all three movements is incorporated over various tonal centers. The cadenza then leads back into the main theme via an accelerando and final coda flourish in the ensemble.

Support the Los Alamos Community Winds

The Los Alamos Community Winds is **YOUR** community volunteer concert band. For the past 26 years, LACW has provided over 180 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!



(Note: You must be logged into PayPal and use the scan function to use the QR Code above.)



The Los Alamos Community Foundation is excited to announce a new Endowment Fund created by long-time local music supporter, Dean Decker.

Once the endowment reaches the minimum balance of \$10,000, the Los Alamos Community Winds Endowment Fund will support Los Alamos Community Winds, a community nonprofit organization composed of musicians ranging from middle and high school students to retirees. Public contributions to this fund are welcome.

Donate to this fund to keep local music alive!

https://alamos.fcsuite.com/erp/donate/create/fund?funit_id=1774

Follow the Los Alamos Community Winds on FaceBook!



The Los Alamos Community Winds is pleased to announce the winners of its
2026 Music Filled Life Scholarship

Jamie Grow



Music has always been a huge part of Jamie’s life. She started with piano and violin, has played flute since fifth grade. Participating in many different groups, Honor Bands, All State, and marching band competitions, she has served as LAHS Band’s Drum Major for three years. She says, “The people are really what make me happy and I would love to continue my passion for music as I leave for college. I believe that music is what brings us together, whether it is in band, dance, listening to our favorite songs, and is also expressed in many different cultures. Music is the universal language, and to be able to study and continue with it, will make me so happy.”

Her dream is to study abroad and has applied to many schools in Scotland including a joint program in Edinburgh with math and music.

Sarah Kahn



A dedicated and expressive musician, Sarah views performance as a powerful outlet for personal expression, growth, and connection. Her experience with the Santa Fe Youth Symphony Orchestra has been especially formative, providing both challenge and a strong sense of community. While she does not plan to major in music, she is committed to continuing their musical journey in college through orchestras, ensembles, and independent study, with a particular focus on bass clarinet.

Equally passionate about jazz, Sarah has developed confidence and individuality through improvisation and solo performance, culminating in participation in the Quemazon combo, the highest-level group in the Jazz Project. Looking ahead, she plans to engage in both classical and jazz opportunities, including forming or joining small ensembles. Music remains central to her identity, offering a lifelong source of confidence, community, and self-fulfillment.

Irina Maiorov



A lifelong musician raised in a musical household, Irina began lessons at an early age and developed experience across piano, saxophone, and clarinet. Over time, music has become more than an activity, shaping her leadership, discipline, and personal growth. In high school, Irina served as clarinet section leader in marching band and principal clarinet in concert band, leading through preparation, adaptability, and mentorship of younger musicians. As a member of the Santa Fe Youth Symphony Orchestra, often performing on second clarinet, Irina gained a deep appreciation for ensemble balance, collaboration, and the importance of both leading and supporting roles.

Although Irina does not plan to pursue music professionally, she remains committed to it as a lifelong endeavor. In college and beyond, Irina intends to continue performing in ensembles and community groups while maintaining an independent practice. Music will remain a central source of connection, discipline, and personal fulfillment, valued not for recognition but for the growth, collaboration, and joy it brings.

Piano Concerto No. 1 in A minor, Op. 16 (1868)
Edvard Grieg (1843 – 1907)

In October 1858, the 15-year-old Edvard Grieg left his Norwegian homeland for Leipzig to study music theory and piano. He found the atmosphere of the large merchant city oppressive, and the rigid approach of the conservatory did not appeal to him. Yet one experience remained unforgettable: Grieg had the opportunity to hear Robert Schumann’s Piano Concerto performed at the Gewandhaus, with Clara Schumann, the composer’s widow, as soloist!

Ten years later, when he composed his own Piano Concerto, Schumann’s work was an unmistakable model – not only because Grieg chose the same key of A minor. The opening in particular seems almost like a stylistic imitation. Schumann begins his concerto with a tutti “exclamation point” from the orchestra, before the soloist plunges fearlessly into the depths with cascading chords. Grieg does almost the same – but takes it even further. He starts with a timpani roll, as in a circus, before the “tiger of the keys” leaps through the flaming hoop.

It is difficult to imagine a more spectacular opening. Yet after this, Grieg quickly moves on to his main theme. The rhythm may be march-like, yet it is to be played *dolce*, gently and tenderly. Above all, it is rhapsodic and imbued with Nordic hues. This impression is further intensified when the piano freely elaborates on top of it. Much like in Grieg’s *Lyric Pieces* for solo piano, all kinds of mythical creatures seem to appear: elves and trolls, giggling in rapid grace notes or fluttering over the treetops in great leaps and bounds. Tchaikovsky would go on to describe it:

“What charm, what inimitable and rich musical imagery!”

However, Grieg was not only a master of character pieces – he was also a gifted lyricist. In the second movement, the Adagio, an almost endless theme is presented - a serene, simple melody exuding bliss. The solo piano then lovingly embellishes it with quintuplets, sextuplets and delicate ornamentation.

Yet Grieg was also capable of a completely different style – as he demonstrates in the finale, taking up the rustic rhythm of the *halling*, a traditional Norwegian leaping dance. At times, he lets the soloist and orchestra stomp against each other – the piano on the accented beat, the orchestra on the unaccented. Nevertheless, even in this lively, folk-inspired finale, Grieg grants us a moment of repose. Here, he presents a deeply reflective passage, a hymn to creation: the solo flute plays a melody in the highest register, while beneath it, the ensemble whispers mystically, evoking sounds of nature.

It is these rhapsodic shifts between reverie and triumph, that make Grieg’s Piano Concerto so unique. Yet he himself doubted whether he was truly a great artist. “My music will be forgotten in a hundred years,” he once claimed. His Piano Concerto – and not that alone – has proven him spectacularly wrong.

Meet our Guest Soloists

Andrian Harabaru is from the country of Moldova. He began his musical journey as a cellist, studying at the National University in Bucharest, Romania with Dr. Razvan Suma and toured with the Central European Initiative Youth Orchestra.



From there, he completed a Master’s degree in cello performance at Southeastern Louisiana University studying with Daniel Cassin and then earned his doctorate degree at Louisiana State University with Dennis Parker.

During his time in Louisiana, Andrian won the first prize in the LSU concerto competition and second prize in the Monroe Symphony concerto competition, held a tenure contract with Baton Rouge Symphony Orchestra, and played with several symphonies throughout Louisiana, Alabama, Mississippi, and Texas.

During his doctoral studies he began studying conducting in depth with Carlos Riazuelo. It was a wonderful experience that came with both challenges and great joy. He started to understand and be drawn to the unique connection with the music when conducting, very different from when playing the cello.

Andrian went on to be the assistant conductor of Baton Rouge Civic Orchestra and received from the University of Delaware a Master of Music in Orchestral Conducting studying with Dr. James Allen Anderson. Since 2022 Andrian began the collaboration both as cellist and assistant conductor with Newark Symphony is looking forward to the upcoming 2026-27 season. Other collaborative ensembles are Berks Sinfonietta, Southeastern Pennsylvania Symphony, and Lancaster Symphony.

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, music performance, and travel.

Since joining the Los Alamos Community Winds in 2015, Julian has performed George Gershwin’s *Rhapsody in Blue*, Louis Moreau Gottschalk’s *L’Union*, Felix Mendelssohn’s *Piano Concerto No. 1 in G minor* and Beethoven’s *Piano Concerto No. 5 in E-flat Major* “Emperor”.

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)



Judy Dudziak Endowment for Community Music Organizations

The Los Alamos Community Winds has been named as the 2026 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.