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Upcoming Performances and Concerts!

Holiday Concert - December 16, 2001 2:30 p.m.

Betty Ehart Senior Center

Spring Concert – Saturday, April 27, 2002 7:30 p.m.

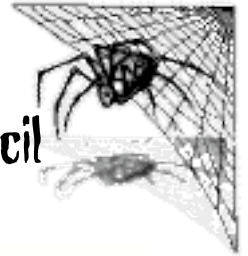
Betty Ehart Senior Center

The Los Alamos Community Winds rehearse on Tuesdays from 7:00 - 9:00 p.m. in the Los Alamos Middle School Band Room. Participation is open to anyone, but proficiency on a wind or percussion instrument is required

For further information, please call Ted Vives at 661-8547

Visit our website at

<http://www.users.qwest.net/~tedandgwyn/lacw.html>.



The Los Alamos Arts Council
presents



Dr. Ted Vives, musical director and conductor

Saturday, October 27, 2001, 7:30 P.M.
Duane Smith Auditorium

Program

Toccata and Fugue in d minor.....Johann Sebastian Bach (1685-1750)
Introduction and Toccata *Arranged by Denis Wright*
Kim Letellier, Organ

Funeral March of a Marionette.....Charles Gounod (1818-1893)
Arranged by Stephen Squires

The Invocation of Alberich.....Richard Wagner (1813-1883)
Transcribed for band by Lucien Cailliet

Trombone, Phil Jones
Euphonium, Rex Hjelm

Symphony No. 5 in e minor.....Antonin Dvorak (1841-1904)
Mvt. 2 “Largo” (excerpts) *Adapted and Arranged by Ted Vives*

English Horn, Gerald Fried

Selections from “The Phantom of the Opera”.....Andrew Lloyd Webber
Arranged by Warren Barker

Intermission

Costume Contest

The Legend of Sleepy Hollow.....David Bennett
A Descriptive American Fantasy

A Night on Bald Mountain.....Modest Mussorgsky (1839-1881)
Adapted and Arranged by Ted Vives

Halloween T.V. Medley..... Various
Arranged by Ted Vives

Symphonie Fantastique.....Hector Berlioz (1803-1869)
Mvt. 4 “March to the Scaffold” *Transcribed for band by R. Mark Rogers*

Los Alamos Community Winds Personnel

Piccolo

Louise Williams

Flutes

Shari Adams
Kathy Nebel
Debra Wroblewski

Oboe

Julie Bremser

English Horn

Gerald Fried

Clarinets

Bob Chrien
Robert Pelak
Glenn Mathews
Carol Schoenberg
Joe Fasel

Bass Clarinet

Bill Harwood

Alto Saxophone

Kok Heong McNaughton

Baritone Saxophone

Phil Tubesing

Trumpets

Bruce Letellier
Glen Wurdén

Horns

Tomi Scott
Anna Morzinski
Sally Shockey
Dan Nebel*

Trombones

Phil Jones
Betsy Allen
Al Williams

Euphonium

Rex Hjelm
Ricky Korzekwa*

Tuba

Jerry Morzinski
Deniece Korzekwa

String Bass

Dave Jan

Percussion

Stephen Bloom*
Stuart Bloom
Leonard Stovall

Keyboard

Kim Letellier

*Student Member

David Korzekwa
Alan Hurd

Modest Mussorgsky (1839-1881)
A Night on Bald Mountain

Moussorgsky's first and only tone poem is based on an ancient Russian legend, and was first written in 1860 as music for a play, *The Witch*. Bald Mountain, near Kiev, was the gathering place of witches from all over Russia on the night before St. John's Day (June 23); they came to celebrate a Black Mass and dance insanely in wild revelry to gain Satan's favor. As the dance reaches its climax, the church bells toll the coming of the dawn, breaking the spell. A bird (solo oboe) sings of the fresh morning, while a peasant's song (solo flute) rises from the valley below. Good triumphs over evil, the sacred over the profane. This work received wide public exposure with its inclusion in Walt Disney's *Fantasia*, juxtaposed against the Ave Maria.

Modeste Petrovich Moussorgsky was tutored on the piano by his mother, becoming quite proficient by the age of nine. His original ambition, however, was military, and he eventually joined the famous Preobrajensky regiment. His attitude toward music was that of an amateur until 1857, when he was brought into contact with the members of the New Russian School. His talent developed rapidly and was soon recognized by such men as Balkirev, Rimsky-Korsakoff, and Borodin. Military duties became irksome, so he resigned from the army. Poverty forced him to take a clerical position in St. Petersburg. Because of his high-strung, sensitive nature and irregular mode of life, his health became impaired. In 1866, he went to live with a brother in Minkino, and it was there that he recovered sufficiently to do some of his best work, including the tone poem **A Night on Bald Mountain**, the opera **Boris Godunov**, and the piano cycle **Pictures at an Exhibition**. He died in St. Petersburg on March 28, 1881 from complications of alcoholism.

Hector Berlioz (1803-1869)
Symphonie Fantastique

A young musician of unhealthily sensitive nature and endowed with vivid imagination has poisoned himself with opium in a paroxysm of love-sick despair. The narcotic dose was too weak to cause death, but it has thrown him into a long sleep accompanied by the most extraordinary visions. In this condition, his sensations, feeling, and memories find utterance in his sick brain in the form of musical imagery. Even the beloved one takes the form of melody in his mind, like an ever-returning *idée fixe* that he hears everywhere.

4th movement: **March to the Scaffold**. He dreams that he has murdered his beloved, that he has been condemned to death and is being led to the scaffold. A march that is alternately somber and wild, brilliant and solemn, accompanies the procession. The

tumultuous outbursts are followed without modulation by measured steps. The *idée fixe* returns; for a moment a last thought of love is revived--which is cut short by the death-blow.

Program Notes

Johann Sebastian Bach (1685-1750)
Toccatà and Fugue in d minor

The first three notes of this piece are probably the most famous notes of all organ literature. Its titanic diminished chords, thunderous pedal lines, and theatrical dynamic contrasts have brought this work notoriety beyond the church and concert hall and into films ranging from "Fantasia" to "Rollerball." The toccata, derived from the word *toccare*, meaning "to touch", was a technical work in which difficulties of execution were always present. Rather than considering that this work presents a fugue preceded by a toccata, the title of this work is best interpreted as the brilliant composition of a fugue phrase itself, weaving through the blazing, triumphant chords. After the announcement of the theme, the rhythm of sixteenths continues almost without interruption to the final measures.

With a background which boasted approximately 200 musical ancestors, it is not surprising that Johann Sebastian Bach (1685 - 1750) developed a keen interest in music at an early age. He mastered the violin and clavier and devoted himself to the study and mastery of the organ. As court organist in the town of Arnstadt at the age of eighteen, Bach became interested in composition, devoting every leisure moment to improving his skills. A devout Lutheran, Bach, like his fellow baroque composers, felt that everything a man does and believes is religious. They believed that their music and art helped protect people against the advance of doubt bred by Renaissance ideas of scientific, rational inquiry. During his lifetime, Bach was more famous as an organist and court musician than as a composer. The people of his time considered his baroque compositions too elaborate. His works were largely unknown until rediscovered some eighty years after his death. We are fortunate to enjoy them now as his legacy.

Charles Gounod (1818-1893)
Funeral March of a Marionette

Charles Gounod's **Funeral March of a Marionette** was originally conceived by the composer as a tongue-in-cheek parody of a music critic that he had come to detest. This spirit of goodhearted fun was certainly personified by the man, who later became indelibly associated with this theme—Alfred Hitchcock.

Richard Wagner (1813-1883)
Invocation of Alberich from “Das Rheingold”

This transcription by Lucien Cailliet draws from the various themes in Richard Wagner’s **Das Rheingold**, the first of the four operas that comprise his monolithic tetralogy, **Der Ring des Nibelungen**.

Alberich, a dwarf, has stolen the Rheingold from the Rheinmaidens and through torture and enslavement has made the Nibelungs fashion a magic ring and helmet which give him magic powers. In an attempt to restore order to the world, the leader of the gods, Wotan and Loge, the god of fire have descended to the Nibelungs’ subterranean caves of Nibelheim to retrieve the Rheingold and punish Alberich.

The piece opens with the clang of anvils pervading the dark caverns of Nibelheim, Alberich's domain, where he drives his slaves to mine gold to swell his hoard. Cailliet captures all the suspense, and drama of Wagner’s music as he weaves the various themes throughout. The piece ends with the triumphant theme of Froh, the god of spring.

Antonin Dvorak (1841-1904)
Symphony No. 5 in e minor (From the New World)

Virtually from the night of its wildly successful New York premiere in December of 1893, Antonin Dvorak's last symphony has been the subject of an endless debate over the authenticity of its American credentials. That he had been in the U.S. less than a year by the time he had completed the symphony in May did not deter Dvorak from concluding that he had hit upon the key to the invention of an American musical language. Interviewed by the New York Herald a few days before he finished the symphony, he declared, "I am now satisfied that the future music of this country must be founded upon what are called the negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States."

Dvorak’s assertions about the importance of native melody have inspired generations of speculation about the sources of the symphony’s abundant melodies. The beautiful tune given to the English horn in the second movement, which could easily be taken for an authentic black spiritual, is wholly of Dvorak's invention. As tribute to the power of that invention, the second movement theme has indeed been taken as the well-known spiritual, “Goin’ Home” which was performed in Warm Springs, Ga. at the funeral of President Franklin Delano Roosevelt.

The Los Alamos Community Winds offer this presentation of the second movement “Largo” as a solemn tribute to those who perished in the terrorist attacks of September 11, 2001

Andrew Lloyd Webber
Selections from “The Phantom of the Opera”

Andrew Lloyd Webber was born in London, England and received his education from Westminster School and Oxford University. The deviser of the children's board game "Calamity!", Lloyd Webber is far better known to audiences as the composer of hit musicals, including **Jesus Christ Superstar**, **Evita**, **Cats**, **Starlight Express**, and **Aspects of Love**.

This Warren Barker arrangement of tunes recalls the intriguing events of the classic tale. The sweetness of the tunes “Think of Me” and “Angel of Music” is abruptly interrupted by “The Phantom of the Opera. “The love themes develop in “All I Ask Of You” and “The Point Of No Return,” ending with the dramatic “The Music Of The Night.”

David Bennett
The Legend of Sleepy Hollow - A Descriptive American Fantasy

Based upon Washington Irving's immortal classic of post-Revolutionary days, **The Legend of Sleepy Hollow** is divided into ten main sections:

- 1} An Autumn afternoon in peaceful Sleepy Hollow.
- 2) Ichabod Crane receives an invitation to Merrymaking at the Von Tossel farmhouse
- 3} The Merrymaking that evening.
- 4) At midnight, tales of Witchcraft and the Headless Horseman are told.
- 5) Ichabod starts home on the old horse, Gunpowder.
- 6) He approaches the haunted bridge.
- 7) The Headless Horseman appears out of the shadows.
- 8) Ichabod flees with the Headless Horseman in pursuit.
- 9) Ichabod is struck by a pumpkin, falls off the horse, and rolls on the ground.
- 10) Ichabod disappears and serenity returns to Sleepy Hollow.

