

The Los Alamos Community Winds would like to express our sincere appreciation to the following businesses, institutions and individuals for their generous help and support.

Los Alamos Arts Council
Los Alamos National Bank
Los Alamos Recreation Department
Los Alamos Chamber of Commerce
Los Alamos Middle School Band
Mrs. Jane Gerheart
Los Alamos High School Band
Ms. Chandra Blackston
Tex and Karole Felts
Los Alamos Music
Los Alamos Monitor

LACW logo designed by
Rima Turner

Photocopying provided by

UPEX, 107 Central Park Square, Los Alamos

This concert made possible by a generous donation from

Los Alamos National Bank

Upcoming Performances and Concerts!

Memorial Day Concert - Monday May 26, 2002
Fuller Lodge Green
Time TBA

Independence Day Celebration - Friday, July 4, 2002
Overlook Park
Time TBA

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 Bruce Letellier at 672-1927
Visit our website at
<http://www.users.qwest.net/~tedandgwyn/lacw.html>.

THE LOS ALAMOS ARTS COUNCIL
PRESENTS

THE LOS ALAMOS COMMUNITY WINDS

TED VIVES, DIRECTOR

THE MUSIC OF RICHARD WAGNER

LOUISE WENDTUS, GUEST
SOLOIST

SATURDAY, APRIL 26, 2:30

P.M.

SIEGFRIED FANTASIE.....arr. Arthur Seidel
Dan Nebel, horn

TRAUERSINFONIE.....ed. Eric Leidzen
Funeral Music on Themes from "EURYANTHE" by C.M. von Weber

SIEGFRIED'S FUNERAL MUSIC.....trans. Ted Vives
From "GÖTTERDÄMMERUNG"
Stuart Bloom, timpani
Bob Chrien, clarinet

INTERMISSION

HULDIGUNG'S MARSCH.....ed. William Schaefer

LIEBESTOD.....trans. Ted Vives
From "TRISTAN UND ISOLDE"
Guest Soloist,
Louise Mendius, soprano

THE INVOCATION OF ALBERICH.....arr. Lucien Cailliet
From "DAS RHEINGOLD"
Bryant Letellier, trombone
Ricky Korzekwa, euphonium

GOOD FRIDAY MUSIC.....arr. Dan Godfrey
From "PARSIFAL"

ELSA'S PROCESSION TO THE CATHEDRAL.....arr. Lucien Cailliet
From "LOHENGRIN"
Shari Adams, flute
Gerald Fried, oboe
Bob Chrien, clarinet
Rob Pelak, clarinet

PERSONNEL

Piccolo

Tommi Miller

Flute

Shari Adams †
Andrea Cherne
Carolynn Katz
Kathy Nebel
Debra Wroblewski

Oboe

Julie Bremser
Gerald Fried

Bassoon

Loretta Barker

Clarinet

Frank Cherne
Bob Chrien †
Robert Pelak
Carol Schoenberg

Bass Clarinet

Chandra Blackston

Alto Saxophone

Paul Lewis

Tenor Saxophone

Jim Gattiker

Baritone Saxophone

Phil Tubesing

Trumpet

Nathan George
Alan Hurd
Dave Korzekwa
Bruce Letellier †
Bruce Meyer
Glen Wurden

Horns

Eric Black*
Eli Corin
Dan Nebel*†

Trombone

Betsy Allen
John Bowidowicz*
Andrea Johanson
Bryant Letellier*
Dave Stefan

Euphonium

Ricky Korzekwa*

Tuba

Deniece Korzekwa
Jerry Morzinski †

Percussion

Stephen Bloom*
Stuart Bloom†
Ian Dempsey*
Seth Powers*

Harp

Elizabeth Anfield
Sheila Schifert†

Piano/Keyboards

Kim Letellier

* Student member

† Principal

Choose Community.



Not too big.
Not too small.
Just right for you.
Locally owned and operated.



LEWIS H. ROBERTS, D.D.S.
FAMILY DENTISTRY

1247 CENTRAL
SUITE B
LOS ALAMOS, N.M. 87544

(505) 662-2585

UPEX UPS/FedEx One Stop Copy, Gift And Ship Center

Monday - Friday
8:00 - 5:15
Saturday
9:00 - 2:00

Phone : 662-3119
Fax # : 662-3123

www.upexplus.com

107 Central Park Square, Los Alamos, NM 87544



Los Alamos Music
181 Central Park Square
Los Alamos, NM 87544



"Music Education is our Business"

Tex and Karole Felts

505-662-5851

PROERAGD NOTES

Richard Wagner left his unmistakably personal stamp on every thing he touched; people who came under his influence seldom escaped the firmness of his opinions or the pressures of his artistic convictions. The harmonic practices of composition have not been the same since TRISTAN AND ISOLDE (1865): opera theaters built since Bayreuth (1876) have suffered that inevitable comparison: techniques of orchestral conducting and high standards in orchestral playing, so commonly accepted today, were pioneered by Wagner during his years as a reforming conductor of opera and concerts in Dresden. Koenigsburg, London, Riga, and elsewhere: instrumental balance and texture, so ideally conceived and executed in the score of the RING OF THE NIBELUNGS (1853-1874). established principles in scoring that were at once a summary of the past and a projection for the future.

The rise of the wind band as a concert-giving ensemble also took place during Wagner's lifetime and, although he had little interest in the band, his stamp is firmly on it. For it was Wagner's pioneering achievements in the need for ever more reliable mechanisms for reed instruments and his insistence on the acceptance of fully chromatic brass instruments that certainly helped to give these stringless ensembles their much needed greater technical facility. The exciting "new" sounds in Wagner's opera scores must also have been a resource aiding the rise of the band. These new sounds invariably emanated from the reed and brass instruments scored with Wagner's own concept of sonority and texture. Wagner's seeming preoccupation with the sounds of wind instruments suited perfectly his purposes in the RING operas whence they emerge from the pit as characters in the drama whose importance to the total effect is equal to those who occupy the stage; indeed, they continually "up-pit" the singers. To achieve the instrumental sounds of the RING, Wagner assembled for Bayreuth the perfect orchestra, including (in addition to 64 strings) 16 reeds (4 in each family), 17 brasses (also in families of 4 each, plus tuba), a variety of percussion instruments, and 6 harps.

Here, then, even without his 64 strings—the composer had a wind and percussion orchestra of some 43 players and he often used this force in exactly that fashion, allowing the strings to furnish a sustaining foundation on which to erect Valhallas of brass heretofore unknown in the theater or outside it. The Bayreuth orchestra presented Wagner with almost unlimited possibilities of instrumental combination. This orchestra, possible only because of all that had gone before him in the tills of perfecters and inventors of musical instruments, allowed Wagner to score four note chords in instruments of homogeneous timbre, regardless of which family of the reed or brass instruments he chose as appropriate. The size and diversity of the Bayreuth wind section, therefore, caused Wagner to re-evaluate the entire question of the aesthetics of reed and brass instruments.

The basis for these reconsiderations, in addition to the genius that propelled him' was his intimate knowledge of what had gone before as well as his vision of what he was about to create. His experience as a professional conductor contributed immensely to the validity of those reconsiderations, for he was also among the first of a new species of public performer. the composer-conductor. Thus, his re consideration of the aesthetic role of wind instruments resulted in the individuality, which all such instruments began to assume. not only in his scores but in those of sub sequent status which can only be described as prima donna. As their ancient continuo function disappeared. all performers on the horn were obliged (however reluctantly) to embrace the valve instrument. The trumpets managed their transformation from coils to valves with no loss of their ancient dignity. while the trombones acquired that dignity which almost two hundred years of orchestral activity had denied them. The tuba. an instrument to which Wagner gave status. had come to the orchestra to stay while his avoidance of other instruments of tonal beauty. such as the oboe d'amore, bassethorn. and saxophone probably squelched their general use in the orchestra during the years since the Wagner era came to an end.

As the military wind hand began to assume the stature of a concert-giving ensemble. the operas and music dramas of Richard Wagner became a primary source from which to borrow appropriate musical fair. The extensive list of transcriptions of the well-known excerpts from his output exceed in number, therefore, all other sources from which the band has borrowed its program materials.

ABOUT THE WORKS

Isolde's Transfiguration, better known as the **Liebested (Love-Death)**, is Isolde's concluding aria that portrays her as dying, yet not exactly dying, for she has been transfigured through the purity of her love of the dying Tristan. From the first big deflected arrival in the Prélude through the surging, endlessly swelling waves of the Transfiguration, this is some of the sexiest music ever written, but it is sexy in that peculiarly German, nineteenth-century, unconsummated, "infinite-longing" sort of way, so that we can only be grateful for that first bittersweet taste of death, late in the piece, that will carry Isolde to her heavenly union with her beloved.

With its medieval color and pageantry, **Elsa's Procession to the Cathedral** prefaces her betrothal to Lohengrin, mystic Knight of the Holy Grail, come to deliver the people of Brabant (Antwerp) from the Hungarian invaders. In the operatic presentation, a large double chorus (representing the people of Antwap) adds its song of solemn praise to that of the orchestra.

Huldigungs' Marsch (March of Homage) was written by Richard Wagner for military band in 1864 and dedicated to his patron, young King Ludwig II of Bavaria. Earlier that year conditions in Vienna had deteriorated to such an extent that the composer determined to give up his public career and move to a country home in Switzerland. King Ludwig dispatched a secretary to find Wagner and give him this message— Come here and finish your work."

Die Meistersinger von Nürnberg received its premier in Munich on June 21, 1868. The opera is set in sixteenth-century Nuremberg, where a song contest and a feast have been arranged. Eva, the daughter of Veit Pogner, the goldsmith, falls in love with a young knight, Walther von Stolzing. Pogner has, however, decided that his daughter Eva will be the prize in the midsummer song contest. Hans Sachs, the shoemaker, proposes that the audience should choose the winner, but the proposal is rejected, and the verdict is placed in the hands of the critics. One of the critics is Sixtus Beckmesser, who is also smitten by Eva. During the night, Walther has a beautiful dream, and composes a poem as a basis for his master song, but he has already been eliminated in the singing trials, and has lost the possibility of taking part in the contest. Hans Sachs presents Beckmesser with Walther's poem, and thus offers Beckmesser the key to win the competition. In the contest, however, Beckmesser, of course, fails to win, as the song is not his own: the style is false. Sachs then proposes that Walther should be allowed to perform his song, despite his failure in the trial round. Walther sings a beautiful aria and wins the contest. He refuses to accept the title of Mastersinger, but will accept instead Eva.

The character of the **Good Friday Music from Parsifal** can be best gathered from the following dialogue between Parsifal and Gurnemann, one of the Knights of the Grail: "Why should the world look so beautiful? Why such flowers be springing up and nature be so full of smiles on such an awful day?" "It is not so. It is indeed the world rejoicing in the Great Victory, in the Resurrection. from Death, that makes all nature, all mankind so full of deep rapture." The **Good Friday Music**, impressive as it is, strikes the keynote of Easter joy. It is full of wonderful melody and profound spiritual beauty. Follow it with reverence and trace the work of the master hand as it depicts the glory of the Great Beyond.

The transfer to Dresden of the ashes of Carl Maria von Weber, which had lain in St Mary's Chapel, Moorfield, London since his death in 1826, was an opportunity for Wagner to demonstrate his versatility to the Saxon Court, not only by composing funeral music and a chorus for the occasion, but also by taking complete control on the official festivities.

After a number of delays, the remains of the composer of Der Freischutz arrived by train on the evening of 14 December 1844. The funeral procession, preceded by a thousand torch-bearers, then set off to the sound of the **Trauersinfonie** for eighty wind instruments, composed by Wagner and based on one of the themes of the overture to Euryanthe and that of the cavatina "Hier dicht am Quell". The march accompanied the coffin as far as the Catholic cemetery of Friedrichstadt, where it was awaited by the great singer, Wilhelmine Schroder-Devrient.

The Los Alamos Community Winds need **YOUR HELP!**

As much as we enjoy performing and providing our concerts free of charge, there is the reality that music and rehearsal space cost money. You can help us out by becoming an

LACW BENEFACTOR

Your sponsorship will allow us to continue bringing great wind music to Los Alamos free of charge. Your or your company's name will be listed in our programs, and as our sponsorship grows, we will send you periodic updates on upcoming concerts and events.

We have several levels of sponsorship available:

\$3000+	Symphony
\$1000-\$2999	Concerto
\$500-\$999	Sonata
\$100-\$499	Etude

Would you or your business be interested in become a Los Alamos Community Winds Benefactor? Please fill out the form below and return to any LACW member

Yes, I/We wish to become a Los Alamos Community Winds Benefactor.

Company Name/ Contact Person _____

Address _____

City _____ St.ate _____ Zip Code _____

Phone Number _____

Amount _____ Category _____

Please make payable and mail to:

Los Alamos Community Winds

PO Box 33

Los Alamos NM 87544