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Upcoming Performances and Concerts!

Christmas Concert – Tuesday December 9, 2003
Time and Location TBA

Spring Concert
Date, Time, and Location 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

The Los Alamos Arts Council Presents

The Los Alamos Community Winds

Ted Vives, director

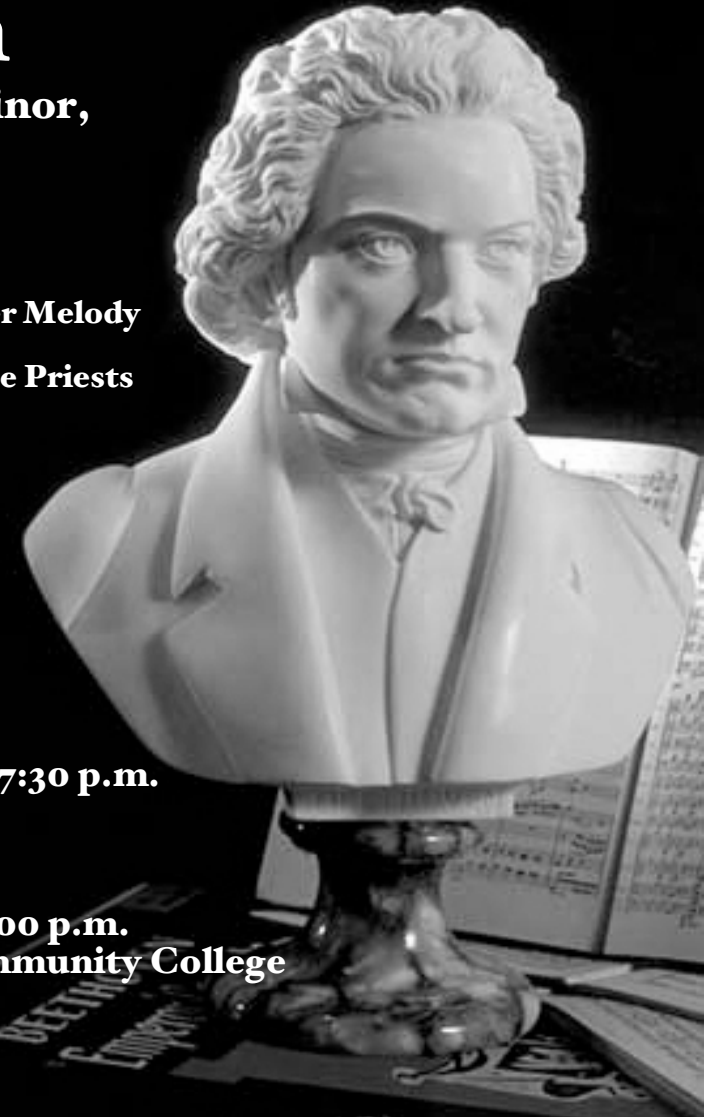
Beethoven

**Symphony No. 5 in C Minor,
Op. 67**

**Copland - Variations on a Shaker Melody
Grainger - Händel in the Strand
Mendelssohn - War March of the Priests
Susato - The Battle Pavane
Vives - Hilltopper Zia March**

**Saturday, October 4, 2003, 7:30 p.m.
Betty Ehart Senior Center
Los Alamos, NM**

**Sunday, October 5, 2003, 3:00 p.m.
Northern New Mexico Community College
Española, NM**



Program

War March of the Priests.....Felix Mendelssohn-Bartholdy
(from "Athalia") Transcribed by Mayhew Lake

The Battle Pavane.....Tielman Susato
Arranged by Bob Margolis

Hilltopper Zia March.....Ted Vives
Glen Wurden, trumpet

Variations on a Shaker Melody.....Aaron Copland
(from "Appalachian Spring")
Bruce Letellier, trumpet
Dave Korzekwa, trumpet
Bob Chrien, clarinet
Shari Adams, flute
Julie Bremser, oboe
Bryant Letellier, trombone
Dave Stefan, trombone

Händel in the Strand.....Percy Aldridge Grainger
Arranged by Edwin Franko Goldman

Intermission

Symphony No. 5 in C Minor, Op. 67.....Ludwig van Beethoven
Transcribed by Dan Godfrey
I. Allegro con brio
II. Andante con moto
III. Allegro
IV. Allegro

Personnel

Piccolo

Tommi Miller

Flute

Shari Adams †
Andrea Cherne*
Carolynn Katz
Kathy Nebel
Norma Stephan
Debra Wroblewski

Oboe

Julie Bremser

Clarinet

Frank Cherne
Bob Chrien †
Robert Pelak
Carol Schoenberg
Evan Sperling

Alto Saxophone

Paul Lewis †
Charlie Munson*

Baritone Saxophone

Phil Tubesing

Trumpet

Alan Hurd
Dave Korzekwa
Bruce Letellier †
Boris Maiorov
Bruce Meyer
Glen Wurden

Horns

Robert Leach
Dan Nebel* †
Cathy Munson*

Trombone

Betsy Allen
John Bowidowicz*
Bryant Letellier* †
David Stephan

Euphonium

Rex Hjelm

Tuba

Deniece Korzekwa

Percussion

Stuart Bloom †
Dee Morrison
Ian Dempsey*

Harp

Sheila Schiferl

Piano/Keyboards

Kim Letellier

* Student member
† Principal

Ludwig van Beethoven (1770-1827) **Symphony No.5 in C Minor, Op.67**

There is no more recognizable motive in Western music than the opening four notes of the first movement. Whether or not Beethoven attached a specific meaning to this motto is unclear. His first biographer, Anton Schindler reported that Beethoven referred to this motive as "Fate knocking at the door," but this may be apocryphal. Later times have attached all sorts of meanings to it. For example, during World War II, because of its identity with the Morse Code "V," it became the musical emblem of Allied victory. At the same time, the Nazis viewed it as one of the most purely "German" nationalistic works. In purely musical terms, however, Beethoven's use of this rhythm in the opening movement is a work of genius. The opening theme is almost entirely spun out from the motto, and even the second theme, is brazenly announced by the motto from the horns. The motto is also the focus of the development section, which includes some stunning antiphonal effects. The headlong rush of the recapitulation is abruptly broken by a brief oboe cadenza, seemingly at odds with the nature of this movement, but actually a logical continuation of the main theme. Beethoven reserves his most savage fury for the coda, the longest single section of this movement, and another section of intense development.

The second movement (Andante con moto) is a very freely constructed theme and variations. In the first variation, delicate woodwind and brass tracery ornament this basic pattern. In the second, the theme is sparsely outlined, and in the third theme is almost completely obscured. At this point Beethoven launches into a section of very free development, beginning with a lovely pastoral passage from the woodwinds.

The Scherzo (Allegro) begins mysteriously, but soon picks up as much power as the opening movement, with a statement of the motto by the horns. The central trio moves from C Minor to C Major, and has a blustering theme developed in fugal style. When the main idea returns, it is strangely muted, and it quickly becomes apparent that this movement is not going to end in any conventional way. In place of a coda, we hear a long and mysterious interlude, building gradually towards the most glorious moment in this work: the triumphant C Major chords that begin the Finale.

The fourth movement (Allegro) is stunning. The opening group of themes, stated by full ensemble, is noble and forceful. The second group, is more lyrical, but no less powerful. New material is introduced in the closing bars of the exposition. The development focuses on the second group of themes, expanding this material enormously. Just as the development section seems to be finished, we hear a reminiscence of the Scherzo—bewildering at first, but then perfectly logical as it repeats the movement's transitional passage and leads to the return of the main theme. While the recapitulation is rather conventionally laid out, the vast coda continues to break new ground. As in the development section, things seem to be winding to close when Beethoven takes an unexpected turn: in this case a quickening of tempo to bring the symphony to a conclusion in a mood of grand jubilation.

Program Notes

Felix Mendelssohn (1809-1847) **War March of the Priests (from "Athalia")**

In the 1840s, King Frederick William IV of Prussia staged a series of classic plays at his palace, Sans Souci, at Potsdam. He commissioned Mendelssohn to write incidental music for several of them, including Athalia, by the French playwright, Jean Racine. The play is based on the Biblical story of the young king Joash, who reclaimed the throne of Judah from his grandmother, Athaliah (2 Kings 12 and 2 Chronicles 24:1-14). Mendelssohn's march was played while the Levites, bearing the arms of King David, assemble to swear loyalty to Joash.

Tielman Susato (c.1500-c.1561) **The Battle Pavane**

Tielman Susato was born in Cologne near the beginning of the sixteenth century and moved to Antwerp in 1529. The birthplace or date of Tielman Susato is unknown, our clear knowledge of him starts in 1529 when he was working as a calligrapher in Antwerp Cathedral. As a trumpeter he is also listed as "a town player", while he created the first music printing company in the Low Countries, and was in this business from 1541. He appears then to have moved this to be combined with a musical instrument business at his home in 1551. During his publishing career, he was responsible for 25 books of chansons, 3 books of masses and 19 books of motets. He was also anxious to promote Flemish composers, and eventually published four books devoted to songs by national musicians. His efforts to find more did not succeed, and he was to compose many of his own works based on popular Flemish music of the time. The date of his death is unclear, but he passed on his publishing business to his son, Jacques, but he too was to die two or three years after his father in 1564.

Susato was not a great composer in the accepted sense of that term, but he does represent one of the few Flemish composers of the period, and as such is an important figure in relating the music of his region. How much was original we are unclear, as he was obviously compiling folk and popular music of the area. He was, nevertheless, an accomplished writer who was to capture, in his songs and instrumental music, the essence of the time. His melodic material is attractive, and is particularly strong in its rhythmic characteristics. Much of his music, and the music he collected, was in dance rhythm, with the general inference that this was music for the 'street' rather than for the aristocracy. The result is music of rugged attraction, which avoids performing difficulties and allows it to be within the scope of the untrained singers of the era.

Ted Vives (1964-) Hilltopper Zia March

Hilltopper Zia March was written for the Los Alamos High School Band, Chandra Blackston, director. It incorporates several melodies by well-known composers, namely, John Philip Sousa, Stephen Foster, and George Harrison.

Hilltopper Zia March also offers a “tip of the hat” to Stephen Foster and John Philip Sousa in its use of the melody “The Old Folks at Home” (also known as “Swanee River”) as a counter-melody in the low brass, and a borrowed piccolo descant from “The Stars and Stripes Forever” during the Grandioso. There is also a hint of “Dixie” by Dan Emmet as well.

Aaron Copland (1900 - 1990) Variations on a Shaker Melody (from "Appalachian Spring")

"It is essentially the coming of a new life. It has to do with growing things. Spring is the loveliest and saddest time of the year."- Martha Graham

Aaron Copland is among the most quintessentially American composers of the 20th century. In his best-known works, written during the 1930s and 1940s, Copland cultivated a sparse, sometimes austere style that seemed to echo the sound of the American wilderness. He sometimes made his musical nationality even more clear by making Jazz references, or by quoting American folk material in his works. The most famous works of this period are his great trilogy of ballets on American subjects: **Billy the Kid** (1938), **Rodeo** (1942), and **Appalachian Spring** (1944).

Appalachian Spring was composed for a 1942 commission from the Elizabeth Sprague Coolidge Foundation of the Library of Congress, for a new ballet by the Martha Graham Dance Company. Graham, who knew Copland's earlier ballet scores, asked him to provide a score for this new ballet, which was also to be on an American theme. The result, which Copland titled simply Ballet for Martha is one of the landmark works of American twentieth-century music. Graham, who took it from a poem by Hart Crane, later applied the title "Appalachian Spring." The original version of the score, written for a small group of woodwinds, strings and piano, received the 1945 Pulitzer Prize for music, and Copland quickly produced two more versions of the score in 1945: a suite for full orchestra, and a complete ballet score for full orchestra.

The scenario for Graham's ballet centers around a young pioneer couple who are about to be married in early 19th-century Pennsylvania, and on their newly built homestead. The couple receives visits and advice from neighbors and a revivalist preacher, and is finally left alone to their new lives and home. Copland's music is optimistic and evocative,

calling up images of strength, courage, and religious faith from the American frontier. His earlier ballets had used folk songs to create an American character, but nearly all of the melodic material in **Appalachian Spring** is Copland's own—only at the climactic point of the ballet does he introduce folk material in the guise of an old Shaker melody. Copland provides the following description of this section:

"Calm and flowing. Scenes of daily activity for the Bride and her Farmer-Husband.

There are five variations on a Shaker theme. The theme, sung by a solo clarinet, was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title "The Gift to be Simple." The melody I borrowed and used almost literally is called 'Simple Gifts'. It has this text:

'Tis the gift to be simple,
'Tis the gift to be free,
'Tis the gift to come down
Where we ought to be..."

Percy Aldridge Grainger (1882 -1961) Händel in the Strand

Percy Grainger was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of "primitive" techniques such as parallelism. Born the son of an architect in Brighton, Victoria, Australia, Percy Grainger was a precocious pianist, and the proceeds of a series of concerts, given at the age of twelve, enabled him to go and study at Frankfurt for six years, after which he began his European career as a concert pianist, settling in London in 1901. He came to the U. S. in 1915 and enlisted as an army bandsman at the outbreak of World War I. He became a United States citizen in 1919. It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country-dances. It has been related that "Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man ploughing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world."

The composer provided the following information on this work: “My title was originally Clog Dance. But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title Händel in the Strand, because the music seemed to reflect both Händel and English musical comedy (The ‘Strand’ — a street in London — is the home of London musical comedy) — as if jovial old Händel were careening down the Strand to the strains of modern English popular music.”