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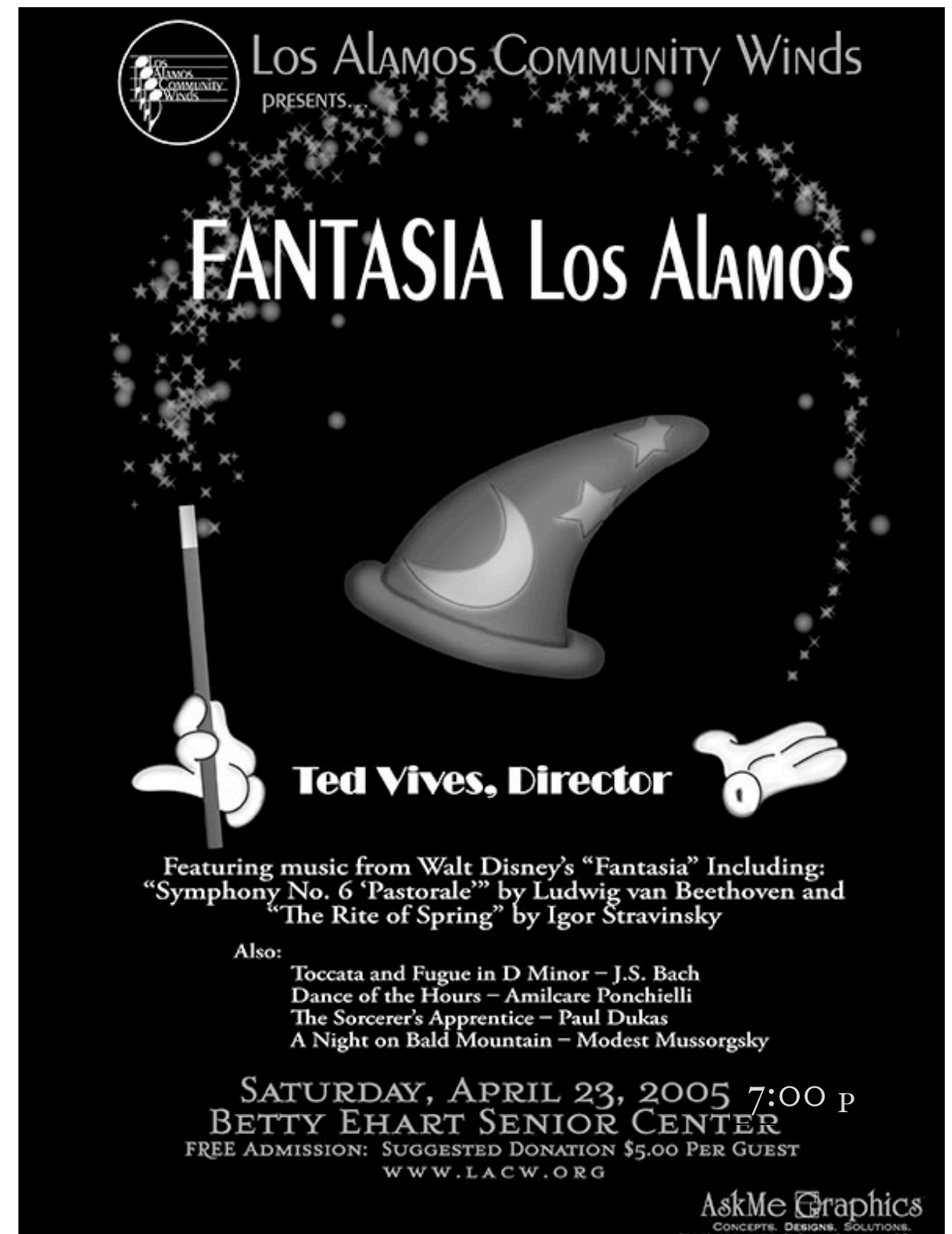
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Upcoming Performances and Concerts!

Memorial Day Concert - Monday May 30, 2005
Fuller Lodge Green

Independence Day Concert - July 4, 2005
Overlook Park, White Rock

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



 **Los Alamos Community Winds**
PRESENTS...

FANTASIA Los Alamos

Ted Vives, Director

Featuring music from Walt Disney's "Fantasia" Including:
"Symphony No. 6 'Pastorale'" by Ludwig van Beethoven and
"The Rite of Spring" by Igor Stravinsky

Also:
Toccata and Fugue in D Minor – J.S. Bach
Dance of the Hours – Amilcare Ponchielli
The Sorcerer's Apprentice – Paul Dukas
A Night on Bald Mountain – Modest Mussorgsky

SATURDAY, APRIL 23, 2005 7:00 P
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Program

Toccata and Fugue in D MinorJ.S. Bach (1685-1750)
transcribed by Eric Leidzen

The Rite of SpringIgor Stravinsky (1882 - 1971)
arranged by Lauren Keiser

- Loretta Barker, bassoon
- I. A Kiss of the Earth
II. The Augurs of Spring

Dance of the Hours from “La Gioconda”Amilcare Ponchielli (1834-1886)
transcribed by Tom Kennedy
edited by Alfred Reed

The Sorcerer’s Apprentice.....Paul Dukas (1865 – 1935)
transcribed by Frank Winterbottom

Loretta Barker, bassoon
Bethany Letellier, bassoon

Intermission

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

Symphony No. 6 in F Major (Pastoral) Op. 68.....Ludwig van Beethoven (1770 – 1827)
transcribed by Ted Vives

Personnel

Piccolo

Norma Stephan

Flute

Andrea Cherne
Paula Crawford
Lauren McGavran
Norma Stephan
Cindy Welch
Debra Wrobleski†

Oboe

Julie Bremser†
Andrea Palounek

Bassoon

Loretta Barker†
Bethany Letellier*

Clarinet

Frank Cherne
Bob Chrien †
Lori Dauelsberg
Joe Fasel
Brad Morie
Robert Pelak

Alto Saxophone

Jeremy Bremser
Paul Lewis†

Tenor Saxophone

Alex Martin*
Craig Martin

Baritone Saxophone

Phil Tubesing

Trumpet

Dean Decker
Alan Hurd
Dave Korzekwa
Bruce Letellier†
Bruce Meyer
Caroline Wurden
Glen Wurden

Horn

Paul Pease
Tommi Scott†
Donna Smith

Trombone

Betsy Allen
Bryant Letellier* †
Adam Nekimken*
Kyle Nekimken*
David Stephan

Euphonium

Rex Hjelm

Tuba

Deniece Korzekwa
Jerry Morzinski†

Percussion

Kim Letellier
Dee Morrison
Carl Necker

Harp

Sheila Schiferl

* Student member
† Principal

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The Los Alamos Community Winds are offering local businesses and individuals in our community the opportunity to provide an annual donation to and become a benefactor of our ensemble. We greatly appreciate this form of donation as it allows us to budget for the entire year. We will also provide appropriate space in our program for the benefactors to place their logo or message in our program. The levels are as follows:

Benefactor Levels

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

If you or your business is interested in helping out and becoming a benefactor of the Los Alamos Community Winds, please contact us at the address below, or fill out the form, detach, and mail it with your tax-deductible donation



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Los Alamos Community Winds
P.O. Box 33
Los Alamos, NM 87544

Program Notes

Toccata and Fugue in D minor BWV 565
Johann Sebastian Bach (1685 – 1750)

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. The toccata (derived from the word, toccare, 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.

The Rite of Spring: Pictures of Pagan Russia (1913)
Igor Stravinsky (1882-1971)

Igor Fyoderovich Stravinsky was one of a rare breed of composers who created a piece of music that stopped the musical world and turned it on its ear. Beethoven and Wagner are among the others who also hold this claim. But there is something so singularly disarming, new, and different about “The Rite of Spring” that it twisted the arm of Western music into vastly new directions.

Even with a tutelage as impressive as Rimsky-Korsakov’s, Stravinsky had his own genius to offer. After hearing some of his early works, the mighty Serge Diaghilev, director of the Ballets Russes in Paris, sought out the young Stravinsky for commissions—and the profits that they might procure. For the Ballets Russes, Stravinsky first wrote the immensely successful “The Firebird” in 1910. It was followed in 1911 by “Petrouchka,” another landmark in both music and ballet.

The premiere of “The Rite of Spring” at the Théâtre des Champs-Élysées on the night of May 29, 1913 sent shock waves around the world. Many conflicting accounts of that evening made their way through the newswires. In 1913, Parisian listeners were still adjusting to the music of the Impressionists, like Debussy's “Prelude to ‘The Afternoon of a Faun,’” when upon their ears was thrust Stravinsky’s attack of modernity. Riots erupted in the theater; audience members, enraptured or enraged, bludgeoned each other on the head; rotted fruits were hurled upon the stage. The uproar was so deafening that the dancers could not hear the music. This was awful, barbaric music, a bold new creation that had burst forth upon the Shining Shore, a terrible mistake, a fiasco, sure to ruin the Ballets Russes....Ah, but for the beauty of a moment like this in French history! Stravinsky, Diaghilev, and choreographer Vaslav Nijinsky must have treasured every moment of it.

Differing accounts and misrepresentations aside, “The Rite of Spring” was a piece of music with which to be reckoned. Repetition plays an integral part in describing a pagan Russian ritual of sacrifice. In the curious introduction, the bassoon is played an octave above its normal range, a sound that is hardly recognizable as being from a bassoon. What follows is not a development of themes, but crashing, repetitive clusters of chords with syncopated accents. The listener is assaulted by ferocity—the gross distortion of tonality, the massive orchestration, and, most prominently, the unabating syncopation.

**The Dance of the Hours from the opera “La Gioconda” (1876)
Amilcare Ponchielli (1834-1886)**

The Dance of the Hours is a ballet which takes place in the middle of one the most dramatic operas ever created, La Gioconda. The story of the four-act opera is complicated and involves many different unexpected twists. It takes place in 17th century Venice. The rulers of Venice, their corrupt officials, and ordinary citizens such as the street singer known as La Gioconda, or the joyful girl, are involved in the plot. La Gioconda is the main character and she is anything but joyful. The opera tells the story of the struggle between good and evil, between love and compassion, between jealousy and hate. Through her goodness and great sacrifice La Gioconda saves the lives of innocent people, but loses her own.

The Dance of the Hours is a story within a story. The action of the opera stops as the dinner guests of the ruler of Venice watch a ballet. This music is heard in the third act of the opera. It is offered by the ruler as an entertainment for his guests. The dancers in the ballet through their movement tell the story of time. This is also a tale of the triumph of good over evil. The ballet has four parts: Dawn, Day, Evening, and Night. The light-hearted music Ponchielli composed for the Dance of the Hours is quite different from the serious music found in the opera. It is meant as a happy distraction from the story's tragic events.

The composer, Italian Amilcare Ponchielli wrote other operas, but none of them ever achieved the success of La Gioconda. Ponchielli was the son of a small shopkeeper and grew up in great poverty. His musical talent was apparent when he was still a small boy and he entered one of Italy's most famous music schools when he was only nine years old. He presented his first opera when he was twenty-two-years old. Through the operas that he composed, he helped popularize the use of real-life characters in very dramatic situations. Many composers before him used fictional characters or mythological gods and goddesses to tell their stories. Ponchielli lived a productive life and was a major force in Italian music.

**A Night on Bald Mountain (1867)
Modest Mussorgsky (1839-1881)**

Russian composer Modest Mussorgsky was one of a group of composers who wished to create orchestral works, ballets and operas which were entirely Russian in their style and character. Russia at this time was very influenced by France, Germany, England, and Italy. Most of the art and music in Russia was a poor imitation of what was being produced in these countries. Mussorgsky wanted to have the rich folklore and folk music of Russia to be part of the new traditions. Mussorgsky was one of the composers most dedicated to writing music which was “Russian.”

Mussorgsky was very attracted to the Ukrainian story of a demon who came to life one evening every year on the top of a mountain outside of the city of Kiev, then in Southern Russia and now the capital city of the Republic of Ukraine. This music also describes the struggle between good and evil. It is one of the most dramatic works composed for a symphony orchestra. The music conveys the darkness and frightening elements which make up the unknown. It allows the listener to imagine what might take place on an evening when a monster comes to life. Good wins out in the end as you can tell from the music.



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The Sorcerer’s Apprentice (1897)

Paul Dukas (1865-1935)

Paul Dukas was raised in a poor family. His mother, an amateur pianist, died when he was only five years old. Dukas was brought up by his father and was closest to his older brother, Adrien. He practiced piano at a neighbor’s home and was a serious student. His studying paid off and, at 17, he was accepted into the famous Paris Conservatory. At the Conservatory, Dukas quickly demonstrated his musical talent. He received a first prize in musical composition in 1886.

Paul Dukas was an introspective individual. In other words, he spent much quiet time studying and composing and did not marry until he was fifty years old. Paul Dukas lived a complete life in music. He was a highly regarded composer, teacher, and critic. He earned most of his livelihood by writing articles for musical magazines. His opinion was actively sought out by many well-educated musicians.

The Sorcerer’s Apprentice was originally a poem by the great German writer, Johann Wolfgang von Goethe. It describes a wizard’s assistant who thinks he knows enough magic to use it for himself. He brings to life all the equipment found in the wizard’s laboratory. Unfortunately, the apprentice forgets how to stop the magic spell and it gets way out of control. Finally, the wizard comes back and straightens every thing out. The story is vividly portrayed in the music. In other words, if you listen carefully to just the music, you can actually hear all of these things happening!

Dukas died five years before this lively piece was selected by Walt Disney for **Fantasia**. Walt Disney first chose this piece when he and the great symphony orchestra conductor Leopold Stokowski began talking about the movie.

Symphony No. 6 in F Major Op. 68 “Pastoral” (1808)

Ludwig van Beethoven (1779 – 1827)

The Pastoral Symphony, unique among the nine, is the most easily apprehended of them all. That it was admired from the first is proven by numerous articles, such as one in the famous German musical journal *Die Allgemeine Musicalische Zeitung*: “This wonderful, original, lively work . . . take(s) its place beside his other masterworks.” Beethoven was perhaps a bit nervous about such clearly descriptive music in a symphony, for an early manuscript bears the following inscription (and disclaimer) from the composer:

Pastoral Symphony or Recollections of country-life.

It is certainly possible to enjoy this symphony as absolute music with no recourse to the program suggested by the titles of the movements, except for maybe the birdcalls at the end of the second movement. However, it is clear that the Symphony is a homage to nature, a major inspiration to Beethoven, whose solitary walks in the woods were necessary to the germination and working out of his compositions.



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