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Upcoming Concerts!

Independence Day Concert
Saturday, July 4, 2009 Time TBA
Overlook Park

Fall Concert

The Music of Leonard Bernstein
Friday, September 25, 2009
7:00 p.m. Duane Smith Auditorium

The Los Alamos Community Winds rehearse on Tuesdays from 7:00 – 9:00 p.m. September through May in the Los Alamos High School Band Room and June – August at White Rock Baptist Church. 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, or visit our website at: www.lacw.org



 **THE LOS ALAMOS COMMUNITY WINDS**
TED VIVES, MUSICAL DIRECTOR
PRESENT

LEGENDS OF THE RINGS
FEATURING
SYMPHONY NO. 1
“THE LORD OF THE RINGS”
BY JOHAN DE MEIJ
(NEW MEXICO PREMIERE PERFORMANCE)
AND EXCERPTS FROM
“DER RING DES NIBELUNGEN”
BY RICHARD WAGNER

SATURDAY, MAY 16, 2009 7:00 P.M.
WHITE ROCK BAPTIST CHURCH
FREE ADMISSION
SUGGESTED DONATION - \$5.00 PER GUEST



PROGRAM

Symphony No. 1 “The Lord of the Rings”.....Johan de Meij

New Mexico Premier Performance

I. Gandalf (The Wizard)

II. Lothlórien (The Elvenwood)

III. Gollum (Sméagol)

Phil Tubesing, soprano saxophone

IV. Journey in the Dark

a. The Mines of Moria

b. The Bridge of Khazad-Dûm

V. Hobbits

INTERMISSION

Excerpts from “Der Ring des Nibelungen”

by Richard Wagner

Entry of the Gods into Valhalla (Einzug der Götter in Walhall).....Transcribed by Charles O’Neill

The Ride of the Valkyries (Walkürenritt).....Transcribed by Robert Longfield

Forest Murmurs (Waldweben).....Transcribed by Ted Vives

Siegfried’s Rhine Journey (Siegfrieds Rheinfahrt).....Transcribed by Lucien Cailliet

PERSONNEL

Piccolo

Shari Adams
Jo Ann Howell

Flute

Kunegunda Belle
Kaye Dunn
Carolynn Katz
Lauren McGavran†
Debbie Wroblewski
Justine Yang*

Oboe

Julie Bremser†
Anne-Marie Peeters Weem

English Horn

Julie Bremser

Bassoon

Leatha Murphy†
Adam Trebs

Clarinet

Shannon Burns*
Bob Chrien
Lori Dauelsberg
Bryan Fearey
Michael Golden
Joyce Guzik
Laura Matthews
Robert Pelak†
James Preus

Alto Clarinet

Roxanne Tapia

Bass Clarinet

Katy Korzekwa

Alto Saxophone

Jonah Katz*
Paul Lewis†
Alex Martin*

Tenor Saxophone

Doug Jones*
Craig Martin†

Baritone Saxophone

Phil Tubesing

Trumpet

Mike Burns
Dean Decker
Steve Doorn
Ben Harrison*
Alan Hurd
Dave Korzekwa
Bruce Letellier†
Dave Teter
Mike Wagner

Horn

James Beinke
Angela Herring†
Judy Nekimken
David Rogers
Paul Sieck
Dov Shlachter*

Trombone

Robert Frazer
Philip Jones
Adam Nekimken*†
Jake Poston*
Laurel Webb

Euphonium

Rex Hjelm†
Eli Berg*

Tuba

Deniece Korzekwa†
Henry Stam*

String Bass

Gina Doorn
Cary Neeper

Percussion

Kip Bishofberger†
Lucy Frey
Dee Morrison
Carl Necker
Sheila Schiferl

Harp

Sheila Schiferl

Piano

Donna Smith

* Student member
† Principal

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ABOUT OUR DIRECTOR

Ted Vives 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 with John Boda, Roy Johnson, and Charles Carter. His trombone instructors have included, William Cramer and John Drew. He also holds a Masters of Music in Composition and a Ph.D. in Music Education from the University of Florida where he studied with Budd Udell and John D. White. He has taught in the public schools in Florida and has served as a clinician at band and music camps in many states. His marching and concert band arrangements have been performed worldwide. His *...and they pealed more loud and deep* for wind ensemble won the North Cheshire (UK) 2003 Composition Competition and his fanfare for wind ensemble *For the Fair and the Brave*, was premiered at the Sydney Opera House by the Tallahassee Winds during their 2004 tour of Australia. Dr. Vives' compositions and arrangements are published by Manduca Music Publications and Survives Music. He resides in Los Alamos, New Mexico with his wife Paula, son Alex, and daughter Abby. He also performs as principal trombone with both the Los Alamos Symphony and the Santa Fe Community Orchestra and teaches low brass instruments privately.



PROGRAM NOTES

Johan de Meij (b. 1953) Symphony No. 1 "The Lord of the Rings" (1988)



Born in Voorburg, Netherlands Johan de Meij studied trombone and conducting at the Royal Conservatory of Music in The Hague. He has earned international fame as a composer and arranger. His catalogue consists of original compositions, symphonic transcriptions and arrangements of film scores and musicals.

His Symphony No. 1, The Lord of the Rings, based on Tolkien's best-selling novels of the same name, was his first composition for wind orchestra. It received the prestigious Sudler Composition Award in 1989. In 2001, the orchestral version was premiered by the Rotterdam Philharmonic Orchestra. The Lord of the Rings has been recorded by renowned orchestras such as the London Symphony Orchestra, the North

Netherlands Orchestra, the Nagoya Philharmonic Orchestra and the Amsterdam Wind Orchestra. His cello concerto Casanova was awarded First Prize at the International Composition Competition of Corciano [Italy] in 1999. A year later, De Meij won the Oman International Composition Prize with The Red Tower. His Symphony No. 3, Planet Earth was awarded 2nd Prize in the 2006 edition of the Corciano Competition. He received the Dutch Wind Music Award 2007 for his important role in the worldwide advancement of the genre.

Besides composing and arranging, Johan de Meij is active as a performer, conductor, adjudicator and lecturer. As a trombone and euphonium player he has performed with the major orchestras and ensembles in The Netherlands, such as the Netherlands Wind Ensemble, the Dutch Brass Sextet, the Radio Chamber Orchestra, the Amsterdam Wind Orchestra and Orkest 'De Volharding'. He has conducted some of the leading wind bands of Europe, Asia, North and South America and has led master classes around the world.

Johan de Meij's first symphony "The Lord of the Rings" is based on the trilogy of that name by J.R.R. Tolkien. This book has fascinated many millions of readers since its publication in 1955. The symphony consists of five separate movements, each illustrating a personage or an important episode from the book.

The movements are:

- I. GANDALF (The Wizard)
- II. LOTHLORIEN (The Elvenwood)
- III. GOLLUM (Sméagol)
- IV. JOURNEY IN THE DARK
 - a. The Mines of Moria
 - b. The Bridge of Khazad-Dûm
- V. HOBBITS

The symphony was written in the period between March 1984 and December 1987, and had its première in Brussels on 15th March 1988, performed by the "Groot Harmonieorkest van de Gidsen" under the baton of Norbert Nozy. In 1989, The Symphony The Lord of the Rings was awarded a first prize in the Sudler International Wind Band Composition Competition in Chicago, and a year later, the symphony was awarded by the Dutch Composers Fund. In 2001, the orchestral version was premiered by the Rotterdam Philharmonic Orchestra and recorded by the London Symphony Orchestra.

Short Contents of the book “The Lord of the Rings” – J. R. R. Tolkien

Although it is not simple to summarize such an extensive and complex work, the main outline is as follows: the central theme is the Ring, made by primaeval forces that decide the safety or destruction of the World. For years it was the possession of the creature Gollum, but when the Ring falls into the hands of the Hobbits the evil forces awake and the struggle for the Ring commences. There is but one solution to save the World from disaster: the Ring must be destroyed by the fire in which it was forged: Mount Doom in the heart of Mordor, the country of the evil Lord Sauron. It is the Hobbit Frodo who is assigned to carry out this task, and to assist him a company, the Fellowship of the Ring, is formed under the leadership of Gandalf, the wizard, which includes the Hobbits Sam, Peregrin and Merin, the Dwarf Gimli, the Elf Legolas, Boromir and Aragorn, the later King. The Companions are secretly followed by Gollum, who does not shun any means, however perfidious, to recover his priceless Ring. However, the Companions soon fall apart, after many pernicious adventures and a surprising dénouement Frodo and Sam can at last return to their familiar home, The Shire.



Explanation of the five movements:

I. GANDALF (The Wizard)
The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motiff which is used in a different form in movements IV and V. The sudden opening of the Allegro vivace is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse “Shadowfax”.

II. LOTHLORIEN (The Elvenwood)
The second movement is an impression of Lothlórien, the elvenwood with its beautiful trees, plants, exotic birds, expressed through woodwind solo’s. The meeting of the Hobbit Frodo with the Lady Galadriel is embodied in a charming Allegretto; in the Mirror of Galadriel, a silver basin in the wood, Frodo glimpses three visions, the last of which, a large ominous Eye, greatly upsets him.

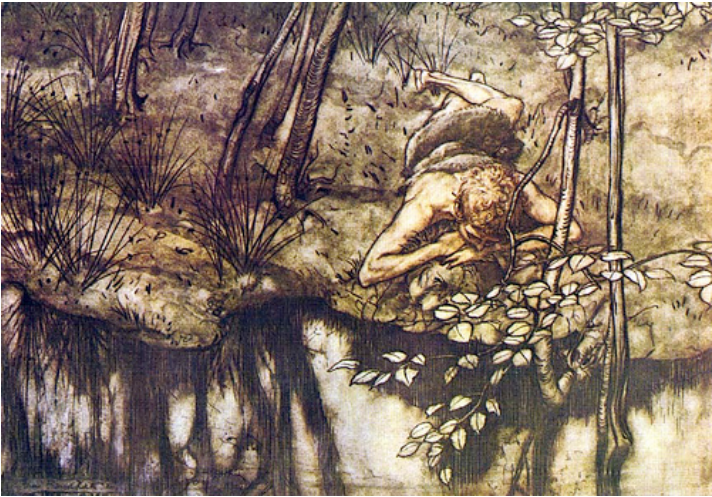
III. GOLLUM (Sméagol)
The third movement describes the monstrous creature Gollum, a slimy, shy being represented by the soprano saxophone. It mumbles and talks to itself, hisses and lisps, whines and snickers, is alternately pitiful and malicious, is continually fleeing and looking for his cherished treasure, the Ring.

IV. JOURNEY IN THE DARK
The fourth movement describes the laborious journey of the Fellowship of the Ring, headed by the wizard Gandalf, through the dark tunnels of the Mines of Moria. The slow walking cadenza and the fear are clearly audible in the monotonous rhythm of the low brass, piano and percussion. After a wild persuit by hostile creatures, the Orks, Gandalf is engaged in battle with a horrible monster, the Balrog, and crashes from the subterranean bridge of Khazad-Dûm in a fathomless abyss. To the melancholy tones of a Marcia funèbre, the bewildered Companions trudge on, looking for the only way out of the Mines, the East Gate of Moria.

V. HOBBITS
The fifth movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter “The Grey Havens” in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.



Siegfried awakens Brünnhilde



Siegfried resting under the Linden tree

Brünnhilde is visited by her Valkyrie sister Waltraute



Siegfried

Richard Wilhelm Wagner (1813 - 1883)
Der Ring des Nibelungen

Das Rheingold (1869)
Die Walküre (1870)
Siegfried (1876)
Götterdämmerung (1876)



Richard Wagner’s tetralogy *Der Ring des Nibelungen* was written over a period of 26 years from 1848, when he made the first prose sketch for the libretto, until 1874, when he placed final details in the score of *Götterdämmerung*.

The full four-opera cycle was first given August 13, 14, 16, and 17, 1876, at the Festspielhaus in Bayreuth, Hans Richter conducting. *Siegfried* and *Götterdämmerung* were then receiving their world premieres, but the two preceding operas already had been unveiled: *Das Rheingold*, on September 22, 1869, and *Die Walküre*, on June 26, 1870, in both cases at the Königliches Hof- und Nationaltheater in Munich, Franz Wüllner conducting.

Tonight, the Los Alamos Community Winds present four excerpts from this towering work, each excerpt representing the opera from which it is drawn. From *Das Rheingold*, comes Charles O’Neill’s transcription of *Entry of the Gods into Valhalla*. From the second opera in the cycle, *Die Walküre*, we will perform Robert Longfield’s transcription of *Ride of the Valkyries*. From *Siegfried*, the third of the tetralogy is *Forest Murmurs* in a transcription by LACW musical director, Ted Vives. And finally, there is *Siegfried’s Rhine Journey* from *Götterdämmerung*, brilliantly transcribed by Lucien Cailliet.

Some of our audience may be interested in a refresher on what goes on in the Ring, the better to situate these passages in the ongoing drama. In the Ring, Wagner tells a complicated story that moves through landscapes subterranean, terrestrial, and celestial, through telescoping generations. The titular ring was forged by Alberich, a dwarf of the Nibelung race, out of gold he stole from the Rhein Maidens. In *Das Rheingold*, the ring is stolen by Wotan, King of the Gods, to be used to ransom back Freia, the Goddess of Youth, who is being held by two giants, Fasolt and Fafner, whom Wotan had hired to build his lavish palace, Valhalla. When the giants receive the ring and return their captive, Fafner kills Fasolt rather than share this valuable treasure.

In the excerpt you will hear this evening, *Entry of the Gods in Valhalla* (*Einzug der Götter in Walhall*), the gods have just witnessed with horror the fight between the two giants and the murder of Fasolt. To clear the air, Donner, the god of thunder, conjures up a storm. As the clouds disappear, a rainbow, blindingly radiant, is seen to stretch from the valley to the castle which, illuminated by the evening sun, gleams with scintillating brilliance. Wotan hails the citadel, and led by Wotan and Fricka, the gods pass slowly to Valhalla over the rainbow. From below there is heard the mournful cry of the Rhein Maidens, lamenting their lost treasure.

In *Die Walküre*, we witness the love affair of Siegmund and Sieglinde (who are revealed to be brother and sister) and Siegmund’s plan to slay Sieglinde’s husband. Wotan instructs his Valkyrie-daughter Brünnhilde to protect Siegmund in the impending fight, but at the protestations of his ever-nagging wife, he reverses his instructions. Brünnhilde’s sympathies remain with Siegmund, and she does her best to save him. Wotan prevails, shattering Siegmund’s sword; Siegmund dies in the struggle, and Brünnhilde shepherds the pregnant Sieglinde to safety, telling her that the son in her womb will someday reassemble the shards of Siegmund’s sword into a mighty weapon. To punish Brünnhilde for her disobedience, Wotan plunges her into a magical sleep and surrounds her with a circle of fire.

In *The Ride of the Valkyries* (*Walkürenritt*), which opens Act III of the opera, Wotan's daughters, the Valkyries, assemble on their mountaintop after scouting a battlefield for dead warriors.

The third opera, *Siegfried*, is named after that son of Siegmund and Sieglinde, who has been raised in a sylvan cave by Mime, a dwarf who educates him about his origins and the prophecy about re-forging the sword—which Siegfried manages to do. Mime leads Siegfried to the lair of the surviving giant Fafner (who has transformed himself into a dragon) in the hopes of gaining the gold. The hero slays the dragon and takes the golden ring. The two dwarves—Alberich and Mime—try to take the ring, but Siegfried prevails. A bird leads Siegfried to the sleeping Brünnhilde; Wotan tries to block him, but Siegfried shatters Wotan’s spear with his own magic sword. He awakens the Valkyrie with a kiss: they fall in love, and Brünnhilde welcomes her new life with him, bidding farewell to her status as a deity.

Forest Murmurs (*Waldweben*) is taken from various portions of Act II during which several events occur. Lying under a linden tree, Siegfried hears the call of the bird Waldvogel whose voice he now understands after having tasted the dragon’s blood on his sword. The bird tells him of Brünnhilde and confidently, Siegfried heads off in search of her.

In *Götterdämmerung*, Siegfried gives the ring to Brünnhilde and sets off on a journey down the Rhine into a nether-realm of evil creatures. Under their enchantment, the disguised Siegfried returns to Brünnhilde and wrests the ring from her. Not realizing that he does not control his own actions, the angry Brünnhilde plots with confederates to murder Siegfried. She gets the ring, but realizes the horror of the situation she has helped fuel. She has a funeral pyre built for Siegfried and rides her horse into its towering flames, ring in hand. The Rhine overflows its banks, and the ensuing flood drags everything underwater, including the golden ring whose fateful trajectory—itsself a “ring” leading back to the Rhine Maidens—has proved to be such a curse. Even Valhalla is in shambles, burning in the distance as the final curtain falls.

The last excerpt, *Siegfried’s Rhine Journey* (*Siegfrieds Rheinfahrt*) occurs at the end of the prologue and serves as a prelude to scene six of the opera. Siegfried and Brunnhilde have at last found each other in godlike love and devotion. Siegfried must now go forth to new deeds of valor. When the scene opens, it is still dark; Gradually it becomes brighter; dawn finally comes, the music swelling in every-increasing power, telling of Brunnhilde and her love for Siegfried. Full day is announced by the challenging horn call of Siegfried. He rises to be off, rearmed with the godly wisdom which Brunnhilde has bestowed upon him. The music increases in intensity and emotional surge, reaching a towering climax at an unexpected change in tonality. Siegfried departs on Brunnhilde's magic steed, Grane. The music grows calmer. The motifs of The Rhine and Lust for Gold are heard. Siegfried has gone forth – to his doom.



Illustrations by Arthur Rackham inspired by “Der Ring des Nibelungen

The Rheinmaidens



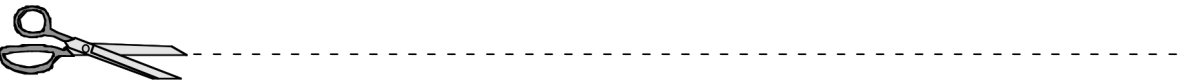
Fasolt and Fafner seize Freia

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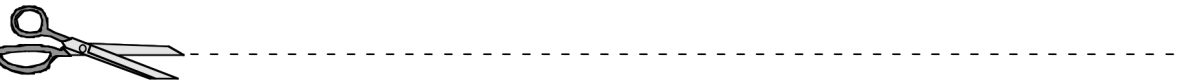
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