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Upcoming Concerts!

Season Finale

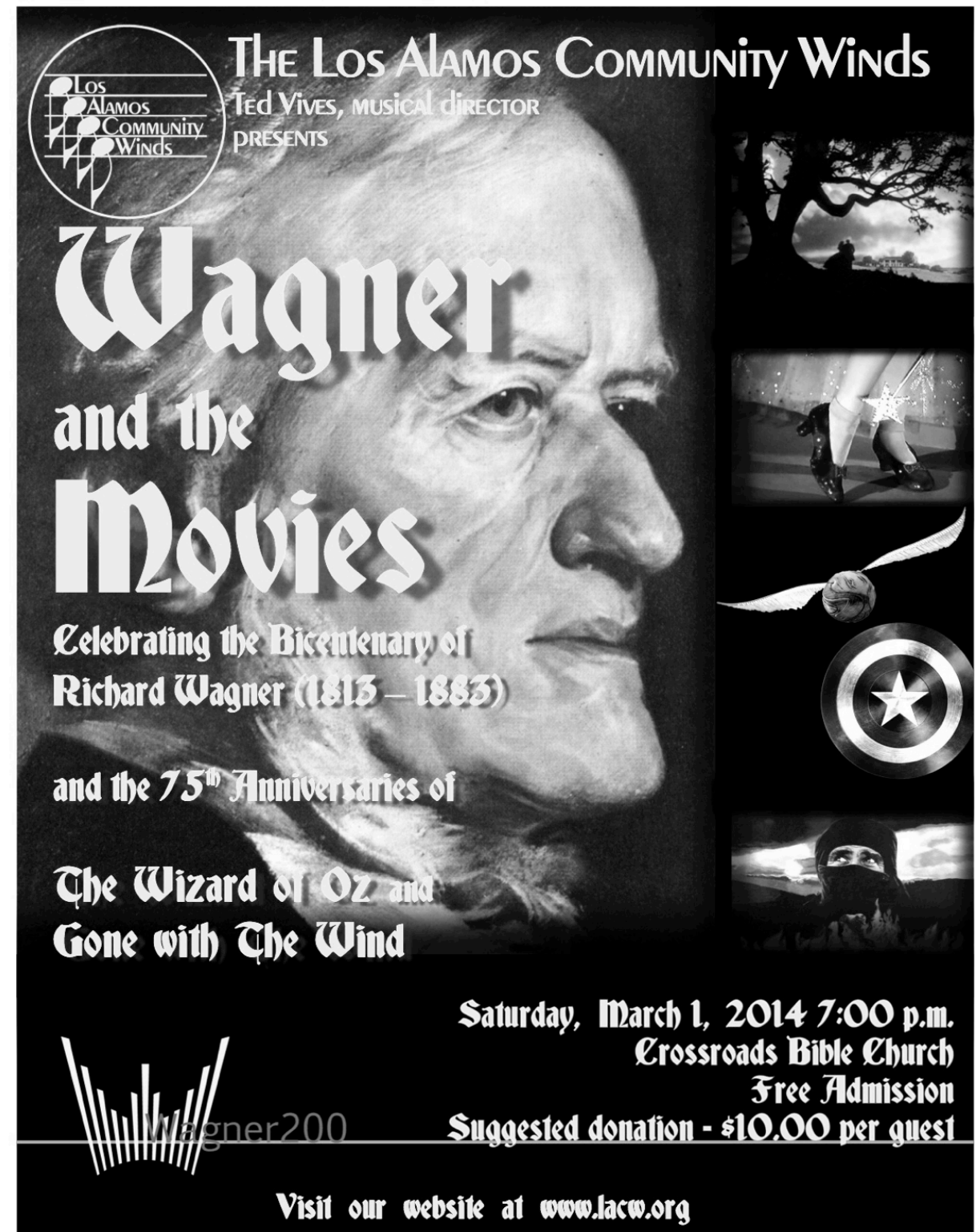
Highlights and more from our first 14 seasons


Saturday, May 17, 2014 7:00 p.m.
Crossroads Bible Church

Independence Day Concert

Friday, July 4, 2014 Time TBA
Overlook Park

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: <http://www.lacw.org>



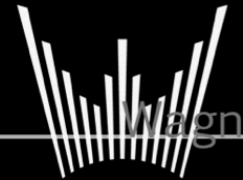
 **THE LOS ALAMOS COMMUNITY WINDS**
Ted VIVES, musical director
PRESENTS

Wagner and the Movies

**Celebrating the Bicentenary of
Richard Wagner (1813 – 1883)**

**and the 75th Anniversaries of
The Wizard of Oz and
Gone with The Wind**

Saturday, March 1, 2014 7:00 p.m.
Crossroads Bible Church
Free Admission
Suggested donation - \$10.00 per guest

 **Wagner200**

Visit our website at www.lacw.org

Program

Entry of the Guests at Wartburg.....Richard Wagner (1813 - 1883)
from Tannhäuser *transcribed by M.C. Meyrelles*

Tara’s Theme from “Gone With the Wind”.....Max Steiner (1888 - 1971)*

Jo Ann Howell, piccolo; Gregory Armstrong, flute; Bryan Fearey, clarinet; Katie Brown, bassoon;
Jason Rutledge, horn; Tjett Gerdom, trumpet; Bruce Warren, trombone; Rex Hjelm, euphonium

Siegfried’s Funeral Music.....Richard Wagner*
from Götterdämmerung

Kip Bishofberger, timpani; Jane Gerheart, oboe; Anne Marie Peeters Weem, English horn;
Rob Pelak, clarinet; Jason Rutledge, horn; Tjett Gerdom, trumpet; Bruce Warren, trombone

Suite from “The Wind and the Lion”.....Jerry Goldsmith (1929 - 2004)
arranged by Michael Davis

Jo Ann Howell, piccolo; Deanna Teague, alto flute; Jane Gerheart, oboe;
Anne Marie Peeters Weem, English horn; Katie Brown, bassoon; Joyce Guzik, Eb clarinet;
Tjett Gerdom, trumpet; Rex Hjelm, euphonium

Intermission

Captain America March.....Alan Silvestri (b. 1950)
arranged by Michael Brown

Trauersinfonie.....Richard Wagner
revised for band by Eric Leidzen

Jane Gerheart, oboe; Tjett Gerdom, trumpet;

Wizard of Oz Fantasy.....Harold Arlen (1905 – 1986) and E.Y. Harburg (1896 – 1981)
arranged by Paul Yoder

Albumleaf.....Richard Wagner
arranged by Theodore Moses-Tobani

Harry’s Wondrous World.....John Williams (b. 1932)*
from Harry Potter and the Sorcerer’s Stone

*works noted with an asterisk arranged or transcribed by Ted Vives

Personnel

Piccolo

JoAnn Howell

Flute

Gregory Armstrong†
Rob Dunham
JoAnn Howell
Carolynn Katz
Loree Lynch
Mary Anne Martinez
Lauren McGavran
Deanna Teague

Oboe

Jane Gerheart
Amanda Barry

English Horn

Anne Marie Peeters Weem

Bassoon

Katie Brown

Clarinet

Barbara Cohn
Bryan Fearey
Joyce Guzik† (Eb)
Janet Hill
Aneesh Pawar*
Rob Pelak
Allie Thompson
Katie Weisbrod

Bass Clarinet

Phil Tubesing

Alto Saxophone

John Berg
Paul Lewis

Tenor Saxophone

Wendy Keffeler

Baritone Saxophone

Quinn Marksteiner

Trumpet

Tjett Gerdom
Alan Hurd
Dave Korzekwa
Bruce Letellier†
Peter McLachlan
Amber Pezan
Dave Teter

Horn

James Beinke
Elizabeth Hunke
Jason Rutledge
Tomi Scott

Trombone

Brandon Bao*
Robert Frazer
Jan Gaynor
Phil Jones
Bruce Warren†

Euphonium

Rex Hjelm

Tuba

Deniece Korzekwa†
Steve Ross

Percussion

Kip Bishofberger
Stuart Bloom
Lucy Frey
Len Stovall

Piano/Keyboard Harp

Frances DeNuit

* Student member
† Principal

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**Monday – Friday
8:30 A.M. – 5:30 P.M.**



Program Notes

Tonight's concert is a celebration of two anniversaries; the Bicentennial of Richard Wagner's birth, and the 75th anniversaries of two of the most beloved Hollywood motion pictures – "Gone With the Wind" and "The Wizard of Oz."

Richard Wagner (1813 – 1883)

Late in the nineteenth century, men and women in apparent possession of their senses heard Richard Wagner's new operas and announced that their lives had changed forever. Charles Baudelaire saw *Tannhäuser* in 1861 and complimented Wagner thus:

"Listening to this impassioned, despotic music, painted upon the depths of darkness, riven by dreams, it seems like the vertiginous imaginings of opium."

The twenty-three-year-old Gustav Mahler, after hearing *Parsifal*, wrote,

"I understood that the greatest and most painful revelation had just been made to me, and that I would carry it unspoiled for the rest of my life."

For the first time in history, a composer lent his name to a cultural movement with ramifications far beyond music.

Why did Wagner loom so large to his contemporaries as well as today? The answer is that he evoked, in the sensuous, intimate realm of musical experience, an apocalyptic vision of the Old World. Wagner's stage works declared that the time of the Old Regime was over - the world of covenants and customs had come to an end, and nothing could or should restrain the impassioned impulse of the empowered individual. Wagner's baton split the sea of European culture.

Wagner's power comes, first of all, from his music, but we have lost the capacity to hear it the way Baudelaire and Mahler did. And our inability to hear Wagner's music constitutes a gap in our understanding of the spiritual condition of the West. In some ways, Wagner is simpler to analyze than the great classical composers. Because - as Nietzsche said - Wagner is a miniaturist who sets out to intensify the musical moment, his spells, at close inspection, can be isolated.

Popular literature and program notes describe Wagner's compositional technique in terms of the so-called leitmotif, or leading motive - a musical theme associated with a particular concept or character. However, this is a trivial description. The leitmotif has become so commonplace among film composers that we cannot help hearing in the music of John Williams, Jerry Goldsmith (or others) caricatures of the melodies from Wagner's operas. Even if the melodies aren't really there, we unfortunately tend to hear Wagner the same way we hear the background music to movies. The imitation has displaced our perception of the original work. But there is much more to Wagner than simple musical figuration. His use of leitmotifs is not what makes his music so fascinating. That is what Rossini meant when he said that Wagner has beautiful moments and awful quarterhours. Wagner had a gift, as well as an ideological purpose, for the intensification of the moment.

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N^{del} Norte
CREDIT UNION

Tonight's concert presents some of Wagner's lesser-known works in addition to two opera excerpts.

“Entry of the Guests at Wartburg” *from Tannhäuser* (1845)

The opera *Tannhäuser* is the story of a minnesinger named Tannhäuser. The minnesingers were knightly poet-singers in Germany during the 12th and 13th centuries. The story includes a singing contest, and the “Entry of the Guests at Wartburg” is heard in Act II as richly attired noblemen enter and assemble for the contest.

“Siegfried's Funeral Music” *from Götterdämmerung* (1876)

Wagner's ability to enhance a dramatic situation is wonderfully demonstrated in this excerpt from the final opera of *Der Ring des Nibelungen*. Siegfried is killed by Hagen (who has discovered Siegfried's Achilles-like vulnerability.) Their hunting companions are hushed in astonishment. They gradually take up the task of carrying Siegfried back for his funeral. The range of powerful emotion is created by Wagner's skillful use of musical materials that represent various aspects of the story.

Trauersinfonie (1844)

On December 14, 1844 the remains of Carl Maria von Weber were moved from English to German soil. Weber had died in England while on tour and was buried in a foreign land. When word of his death reached Germany, efforts to bring his remains back to Germany ensued.

Richard Wagner composed *Trauermusik* (his title for the work) for a torch-lit procession from the train station to Weber's burial site, the Catholic Cemetery in Friedrichstadt. The subtitle of the work, “Funeral Music on Themes of Carl Maria von Weber” refers to von Weber's opera *Euryanthe*. It is, in fact, one of the first band transcriptions (and for “marching band” no less!)

From 1844 to 1926, the only known copies of the full score were the original and copy in the hand of Felix Mottl. Due to the scarcity of parts, only one known performance of the work occurred between the premiere and 1926; 82 years!

In 1948, at the request of Richard Franko Goldman, famed transcriber/arranger Erik Leidzen penned a version for “modern” instrumentation. His aim was to produce a useful version of the piece for American symphonic bands, rather than create a definitive performance edition of the original.

-program note by Michael Votta

Ein Albumblatt (1861)

This *Romanza* first appeared as a solo piano work called *Ein Albumblatt* in *das Album der Fürstin Metternich* in 1861 (after the completion of *Tristan und Isolde*) but not published until 1871. It was dedicated to Princess Pauline von Metternich of Hungary. A famous Viennese and Parisian socialite of great charm and elegance, she was also a notable patron of contemporary arts. She befriended several composers including Wagner, Franz Liszt, and Bedřich Smetana and helped them. She organized the Parisian première of Wagner's opera *Tannhäuser* in 1861, which undoubtedly was the impetus for the dedication.

Ein Albumblatt became more famous as a violin piece because of an arrangement by August Wilhelm (1845-1908.) The version that we perform tonight was created by early 20th century composer/arranger, Theodore Moses-Tobani.

About Our Director

Ted Vives is now in his 14th season as musical and artistic director for the Award-Winning Los Alamos Community Winds. He 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 and conducting with James Croft. He also holds a Masters of Music in Composition and a Ph.D. in Music Education from the University of Florida where he studied composition with Budd Udell and John D. White and conducting with David Waybright. 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 fanfare for wind ensemble, *For the Fair and the Brave*, was premiered with the composer conducting at the Sydney Opera House by the Tallahassee Winds during their 2004 tour of Australia. Dr. Vives has over 75 catalogued works and is the recipient of many awards for composition including the North Cheshire (UK) 2003 Composition Competition for his *...and they pealed more loud and deep* for wind ensemble. In 2003, and 2010, he received the honor of being selected as the Commissioned Composer for the Professional Music Teachers of New Mexico. He is also the winner of the 2011 American Prize in Composition (Choral Division) and was a finalist for the 2013 award as well.

Dr. Vives holds memberships in Kappa Kappa Psi, Tau Beta Sigma, Phi Mu Alpha Sinfonia, Phi Kappa Phi, Music Educators National Conference, Music Teachers National Association, National Band Association., and the Conductor's Guild. He resides in Los Alamos, New Mexico with his wife Paula, son Alex, and daughter Abby. He also performs as principal trombone with the Los Alamos Symphony and Santa Fe Community Orchestras and teaches low brass instruments privately.

Did You Know?

The Los Alamos Community Winds is always looking for new members? Did you play an instrument in high school? In college? If you did, you may have put it away 10, 20, 30 or more years ago, and thought that you would never be able to play again. Well, the LACW is your chance to put your talents to good use. The Los Alamos Community Winds is open to all-comers. We have members from middle school to senior citizens and the only requirement is that you know how to play an instrument. We are also always looking for volunteers to help with various projects and “behind the scenes” activities. If you have Tuesday evenings free, then the LACW is for you. Why not check us out and join in the fun and music?

We rehearse from 7:00 – 9:00 p.m. at the Los Alamos High School band room from September – May and at White Rock Baptist Church from June - August. Come join the band!

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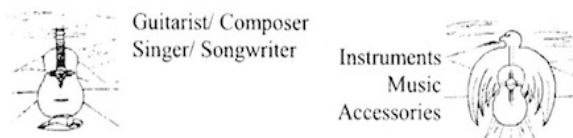
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Film Music Selections

Max Steiner (1888 – 1971)

“Tara’s Theme” from *Gone With the Wind* (1939)

8Considered to be the father of modern movie composition, Steiner had written the groundbreaking score for the original 1933 version of *King Kong* and had pioneered the process by which scores were recorded after the completed film. Steiner was borrowed from Warner Bros. and had three months to compose an enormous amount of music for the marathon-length *Gone With The Wind*, while at the same time writing scores for Warners' *We Are Not Alone* and *Four Wives*, plus incidental music for David O. Selznick's *Intermezzo!* Of the "Tara Theme," Steiner would write:

"More important than all these individuals is Tara, the O'Hara family plantation. I can grasp that feeling for Tara, which moved Scarlett's father and which is one of the finest instincts in her, that love for the soil where she had been born, love of the life before her own which had been founded so strongly. That is why the Tara theme begins and ends the picture and permeates the entire score."

The now famous "Tara" strain is unmistakable in its sweeping, nostalgic mood - powerfully appealing in its warm touch that suggests love of home, ground, and tradition.

Jerry Goldsmith (1929 – 2004)

Suite from “The Wind and the Lion” (1975)

For over four decades, Jerry Goldsmith ranked among the film and television industry's most highly-regarded and prolific composers. At the peak of his activity during the 1960s, he was estimated to have scored an average of about six films annually. Goldsmith studied music at the University of South Carolina, and after accepting a job as an office clerk at CBS television later graduated to the network's music department in 1950. There he composed themes for series including *Gunsmoke*, *Perry Mason*, *Have Gun Will Travel*, and *The Twilight Zone* before turning to film in 1957. *The Wind and the Lion* was an Academy Award and Grammy nominated score for Jerry Goldsmith in 1975 and remains one of the composer's greatest achievements. With its middle eastern setting, an abundance of exotic scales, rich melodic writing and a massive percussion driven orchestration, it is one of the best of this style of score. The film, directed by John Milius, is about a Berber Chieftain (Sean Connery) who kidnaps an American woman (Candice Bergen) in 1904 which causes an international response from President Teddy Roosevelt (Brian Keith) and the United States military. The score matches the actions of both sides and creates a broad epic scope to the unfolding events.

Alan Silvestri (b. 1950)

Captain America March (2011)

Alan Silvestri first came to national prominence in film music with his scores to the *Back to the Future* Trilogy and *Predator* movies. Since that time he has gone on to score a number of other movies including *Who Framed Roger Rabbit?*, *G.I. Joe: The Rise of Cobra*, and *The A-Team*.

Jonathan Broxton of *Movie Music UK* in reviewing the score for *Captain America* wrote,

"[It] is one of the most enjoyable scores of the summer for one single reason – it's fun. There's nothing pretentious about it, nothing hidden, no deeper meanings. Much like the film it accompanies it wears its heart on its sleeve and has a simple intent: to excite you, entertain you, and leave the experience smiling. Sometimes you just need a score like that, filled with basic pleasures, and Silvestri's work here succeeds on that mark with aplomb"

This march, played over the end credits is an all out patriotic paean to the WWII era and the origin of comic book superheroes.

Harold Arlen (1905 – 1986)

E.Y. "Yip" Harburg (1896 – 1981)

Wizard of Oz Fantasy (1939)

Probably no motion picture in history has endeared itself in the hearts of its audience more than Metro-Goldwyn-Mayer's 1939 masterpiece *The Wizard Of Oz*. Therefore it's not unlikely that more people have seen *Oz* than any other film made before or since. Just as the picture's opening prologue suggests, the L. Frank Baum book on which M-G-M based the film was already one of the most popular and beloved treasures of literature when the movie opened at the Loew's Capitol Theatre in New York City on August 15, 1939. Since then, the parable of young, Kansas girl Dorothy Gale and her trip "Over The Rainbow" has become a national treasure.

This setting of several melodies from the movie was created by Paul Yoder in 1952 and includes "We're Off to See the Wizard," "If I Only Had a Brain," "The Merry Old Land of Oz," "Ding, Dong, the Witch is Dead," and "Over the Rainbow."

John Williams (b. 1932)

Harry's Wondrous World (2001)

There is perhaps no living composer less in need of an introduction than John Williams. Any moviegoer of the past 40 years is sure to recognize his signature themes from some of the most popular films of all time.

John Williams scored the first three films of the *Harry Potter* franchise. Some of the scores were later used in the last five films. Like the main themes from *Jaws*, *Star Wars*, *Superman*, and *Indiana Jones*, fans have come to identify the *Harry Potter* films with Williams' original compositions.

Williams was nominated for an Academy Award for Best Original Score for both *Sorcerer's Stone* and *Prisoner of Azkaban* and received Golden Globe nominations for Best Score Soundtrack Album for Motion Picture, Television or Other Visual Media for *Sorcerer's Stone*, *Chamber of Secrets*, and *Prisoner of Azkaban*. Some of the themes Williams composed were tender and hopeful, while others were lively and triumphant. *Harry's Wondrous World* was used during the closing credits of the first two films—true Potter fans in our audience will immediately recognize this theme and will feel as though they are right beside Harry as he takes his first steps into Hogwarts, beginning his long quest to defeat You-Know-Who.



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