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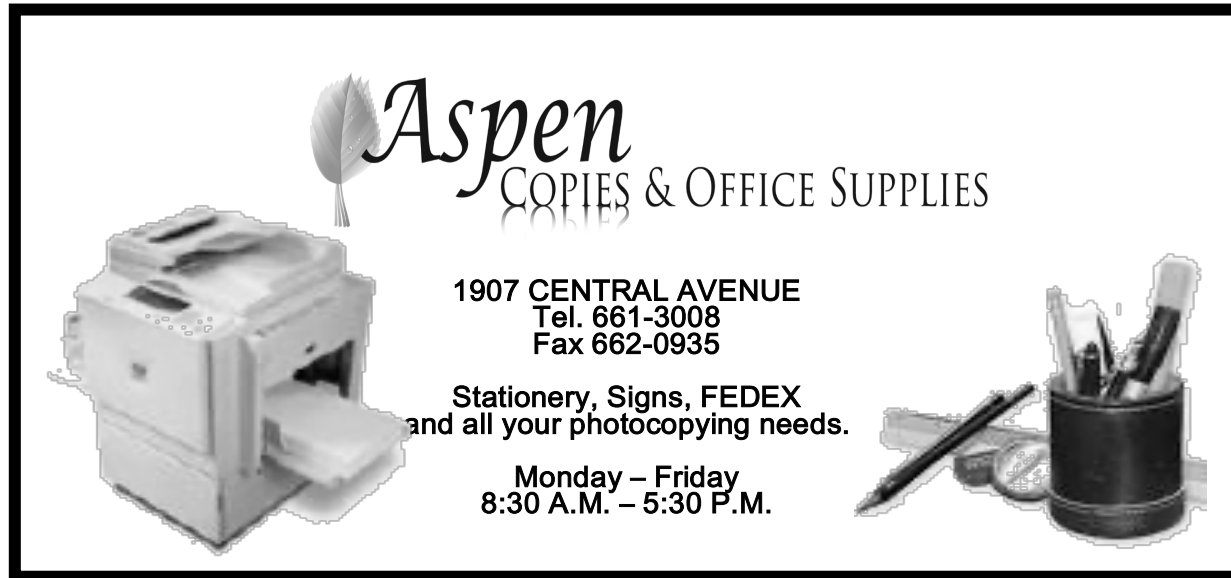
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Did You Know?.....

The Los Alamos Community Winds is always looking for new members. Did you play an instrument in high school? In college? If you did, LACW is your chance to put your talents to good use. The Los Alamos Community Winds is open to all-comers. 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. For further information, please visit our website at: <http://www.lacw.org> or email us at info@lacw.org



THE LOS ALAMOS COMMUNITY WINDS

Ted VIVES, ARTISTIC AND MUSICAL DIRECTOR
PRESENT

Musical Gemstones

Rare Works and Transcriptions for Band

Featuring the music of:

Percy Grainger
Edvard Grieg
Charles Gounod
Gordon Jacob
W. Francis McBeth
Roland F. Seitz

Saturday, October 8, 2022 7:00 p.m.

Crossroads Bible Church

Free Admission

Suggested Donation - \$10.00 per guest

Visit our website at www.lacw.org

Program

March Grandioso (1902).....Roland F. Seitz (1867 – 1944)

Ballet Music from *Faust* (1859).....Charles Gounod (1818 – 1893)

- I. Valse for the Corps de Ballet
- II. Helen and Her Trojan Maidens
- III. Entry of the Nubian Slaves
- IV. Dance of Cleopatra
- V. Entry of the Trojan Maidens
- VI. Dance of Helen
- VII. Finale

Intermission

Music for a Festival (1951).....Gordon Jacob (1895 – 1984)

II. Overture

Country Gardens (1953).....Percy Aldridge Grainger (1882 – 1961)

Symphony in C Minor (1864).....Edvard Grieg (1843 – 1907)

II. Adagio Espressivo

Chant and Jubilo (1963).....W. Francis McBeth (1933 – 2012)

Personnel

Flute

Jo Ann Howell
Tabitha Kalin
Heidi Morning

Oboe

Amanda Barry

Bassoon

Sara Stauffer

Clarinet

Lori Dauelsberg
Bryan Fearey
Joyce Guzik
Katie Maerzke
Rob Pelak
Kim Schultz

Bass Clarinet

Tammie Nelson

Alto Saxophone

Paul Lewis

Tenor Saxophone

Wendy Keffeler

Trumpet

Cesar Bautista
John Daly
Serra Dittel-Payne
Alan Hurd
Dave Korzekwa
Bruce Letellier
Alex Vives

Horn

Elizabeth Hunke
Melissa Ma
Russ Woods

Trombone

Ken Inbody
Vegas Kremser
Andrew Richards

Euphonium

Rex Hjelm
Boris Maiorov

Tuba

Deniece Korzekwa
Steve Ross

Percussion

Stuart Bloom
George Price
Phil Tubesing

Piano

Julian Chen

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Program Notes cont'd

W. Francis McBeth (1933 – 2012) Chant and Jubilo (1963)

William Francis McBeth was a prolific American composer and educator who wrote for piano, choir, symphony orchestra, chamber ensembles, and over thirty works for wind band.

He was professor of music and resident composer at Ouachita Baptist University in Arkadelphia, Arkansas, from 1957 until his retirement in 1996.

Chant and Jubilo was commissioned by Jerry Loveall for the Four States Bandmasters Convention in Texarkana, Texas, and was first performed by the Four States Bandmasters Band in January of 1962 with the composer conducting. It is a work in two connected contrasting movements. The melodic material in the *Chant* is derived from a ninth century Greek hymn of rogation. It is a modal movement reminiscent of the early church organum and should be done in a very sensitive manner, with the *Jubilo* contrasting with its explosive lower brass and percussion.

About Our Director



Ted Vives is now in his 23rd season as musical and artistic director for the Award-Winning Los Alamos Community Winds. He also is the music director for the White Mountain Symphony Orchestra in Show Low, AZ. 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.

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, the Conductor's Guild, and WASBE (World Association of Symphonic Bands and Ensembles.)

Program Notes

Roland F. Seitz (1867 – 1946) March Grandioso (1902)

One of our nation's favorite marches can be heard on football fields, on parade routes, and in concert halls everywhere. Composer Roland Seitz was a prolific march composer and became known as the "Parade Music Prince." "Grandioso" (or "March Grandioso") is played by both the University of Texas "Showband of the Southwest" and the Texas Tech "Goin' Band from Raiderland" at every home football game of both teams. The song is also played by "The Pride of All Nebraska" Cornhusker Marching Band at home football games in the pregame show.

Charles Gounod (1818 – 1893) Ballet Music from *Faust* (1859)

Few literary figures can compete with Shakespeare in the arena of musical tribute. In fact, only one name comes very quickly to mind – Goethe. His great tragedy *Faust* has been re-told countless times on concert and opera stages for nearly two centuries. Gounod chose a play version by Michel Carré as the structural framework for his opera but included elements from the original Goethe to fully flesh out the libretto. The 1859 premiere had many supporters (Berlioz included) but also a few detractors. Some Germans (Wagner in particular), ever disdainful of French mistreatment of their cultural treasures, later singled out Gounod's *Faust* for some rather biting enmity. Not that the opera would fail utterly in Germany. To the contrary, it began to take hold there and elsewhere in the decade following the premiere and before long reached the prominent place we now know it for. Much credit for this goes to the 1869 revival in Paris that occasioned the addition of the ballet music in Act V. This suite, called by Saint-Saëns "a masterpiece of it's kind," was almost not written. At least not by Gounod. Gounod was reluctant to take it on and considered letting Saint-Saëns compose it instead. The younger man tentatively agreed with the understanding that Gounod feel free to replace it with music of his own if he so desired. According to Saint-Saëns, "I never wrote a note, and never heard any more about it."

The complete *Ballet Music* from the opera was first arranged for band about 1880 and later became known across the United States through the performances of the Bohumir Kryl Band. Contemporary American band use either the arrangement by Godfrey or the more recent arrangement of Laurendeau.

Gordon Jacob (1895 – 1984)
Music for a Festival (1951)

This work, consisting of 11 movements, was commissioned by the Arts Council of Great Britain for the Festival of Britain in 1951.

Gordon Jacob followed closely in the footsteps of Vaughan Williams and Holst in the early part of the twentieth century. Together they enriched the repertoire and raised the status of the military band, and of symphonic wind bands in general, as perceived by the musical establishment. These three composers were among the first to give bands music of quality to replace the run-of-the-mill selections of popular tunes that were the staple fare of many concerts.

The second movement “Overture” performed here this evening is a complex, driving work that features both wind and brass sections.

Percy Aldridge Grainger (1882 – 1961)
Country Gardens (1953)

Lionised as a pianist and feted as a composer, Grainger had written about ninety solo piano music. Among these works, one-third of them, including *Country Gardens*, are based on music composed by others. The Morris Dance tune that this piano setting is based on was provided by Cecil Sharp in 1908. When serving as a bandsman in the American Army during World War I, he was often called on to improvise on *Country Gardens*’ tune on the piano at Liberty Loan concerts which raised money for the war effort. The audience was always thrilled by it, resulting in his decision to put the work on paper in Spring 1918. The finalized work was gifted to his mother on her birthday, and was later dedicated to Grieg, who once publicly expressed admiration for Grainger’s intelligence and artistic insight.

The tuneful and light-hearted nature had successfully allowed this work to become so popular that it broke the publisher’s previous sales records. However, he had nevertheless developed a growing abhorrence towards it. As a composer with strong interest in writing experimental works, Grainger found these well-liked small pieces badly scored and designed. He therefore rearranged *Country Gardens* for wind band in 1953 using various new instrumental colors, despite his hatred for it.

Grainger spoke of this piece somewhat humorously saying:

“A country garden, in the English sense, is not a flower garden. It is a small vegetable garden. So, you may think of turnips, if you like as I play.”

Edvard Grieg (1843 – 1907)
Symphony in C Minor (1864)

Grieg said that he was challenged to compose the *Symphony* by the Danish composer Niels Gade (1817–90), when they met by chance just outside Copenhagen in 1863. The *Symphony*’s first movement was finished in two weeks, and the rest within a year. Parts of the work were performed five times in the following years: in Copenhagen in 1864 and 1865, in Christiania (now Oslo) in 1867 and in Bergen in 1865 and 1867, but none of these performances included all four movements. Grieg himself was the conductor in Copenhagen in 1865 and in Christiania two years later. We do not know exactly when it was that Grieg famously wrote on the cover of the manuscript score: 'må aldrig opføres. E.G.' – ('must never be performed.') Probably it was in the autumn of 1867, or later and is the source of the work’s nickname, “The Forbidden Symphony.”

Regarding this Grieg also wrote:

'The Symphony was complete and the middle two movements had already been performed by Euterpe. But it never satisfied me and I therefore did not allow it to be published in its entirety or performed. The two inner movements can be found as Op. 14, for piano, four hands.' And: 'I did indeed orchestrate Op. 14, yes, I heard them too (the two middle movements of the Symphony) many years ago in Copenhagen. They sounded OK; but under no circumstances will I publish the score now, because that work belongs to a bygone Schumann-period in my life!'

The fact that Grieg published the two middle movements as a piano duet shows, however, that he cannot have been entirely dissatisfied with his *Symphony*.



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