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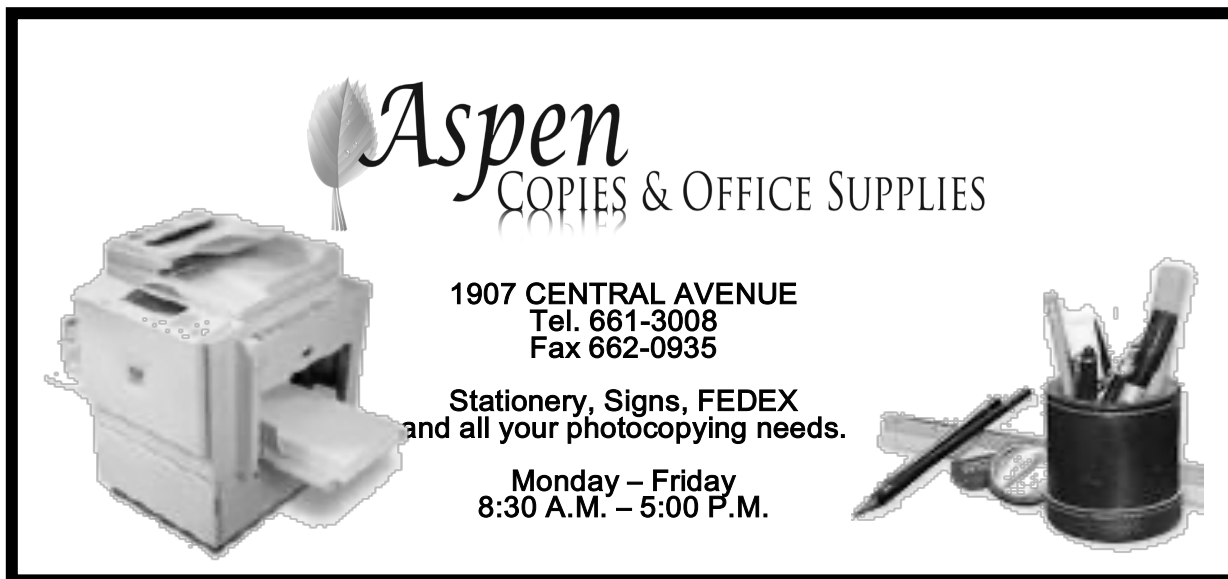
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Did You Know?.....

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 on Tuesday evening from 7:00 – 9:00 p.m. at White Rock Baptist Church. 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, MUSICAL AND ARTISTIC DIRECTOR
PRESENT

BEETHOVEN 250+

featuring
Julian Chen, piano

Piano Concerto No. 5 “Emperor” op. 73

and

**Egmont Overture
Polonaise für Militarmusik
Prometheus Overture
Zapfenstreich Marsch**

Saturday, March 11, 2023 7:00 p.m.
Crossroads Bible Church
Free Admission

Suggested Donation - \$10.00 per guest

Visit our website at www.lacw.org

The poster features a large, detailed portrait of Ludwig van Beethoven in the background. In the top left corner, there is a circular logo for the Los Alamos Community Winds, which includes a stylized musical staff and the group's name. A QR code is located in the bottom left corner of the poster.

Program

Polonaise für Militärmusik

Zapfenstreich March (1810, 1822)
transcribed by C. Chiani

Overture “The Creatures of Prometheus” Op. 43 (1801)
arranged by Clifford Barnes

Overture “Egmont” Op. 84 (1810)
arranged by Theo Moses-Tobani



Intermission



Piano Concerto No. 5 in E-flat major, Op. 73 “Emperor” (1809)
transcribed by Ted Vives

Julian Chen, piano

Personnel

Piccolo

Tracey Speyrer

Flute

Allison Davis
Jo Ann Howell
Tabitha Kalin
Heidi Morning

Oboe

Amanda Barry

Bassoon

Dennis Davies-Wilson
Kathy Lestone

Clarinet

Lori Dauelsberg
Bryan Fearey
Joyce Guzik
Katie Maerzke
Tammie Gibson
Rob Pelak

Bass Clarinet

Phil Tubesing

Alto Saxophone

Ellyn Felton
Adolfo Meana

Tenor Saxophone

Wendy Keffeler

Baritone Saxophone

Trumpet

Cesar Bautista
John Daly
Alan Hurd
Dave Korzekwa
Bruce Letellier
Alex Vives

Horn

Elizabeth Hunke
Dori Smith
Hannah Wilcox

Trombone

Larry Bronisz
Ken Inbody
Vegas Kremser
Andrew Richards

Euphonium

Rex Hjelm
Boris Maiorov

Tuba

Deniece Korzekwa
Steve Ross

Percussion

George Price
Len Stovall

Piano

Julian Chen

Board of Directors

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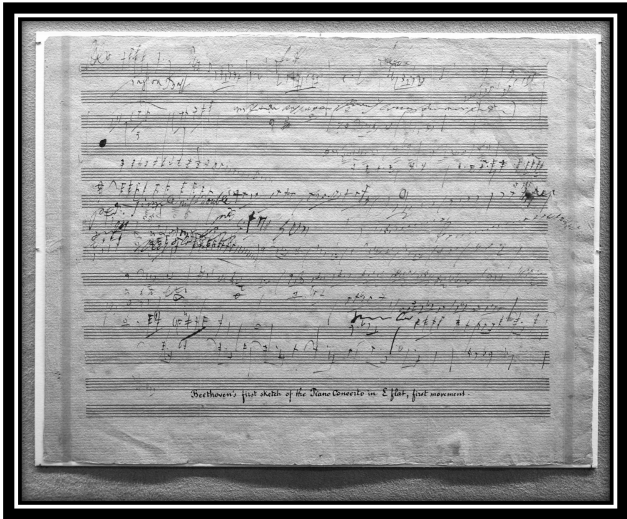
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Ted Vives is now in his 23nd season as musical and artistic director for the Award-Winning Los Alamos Community Winds. He also is the music director for the White Mountain Symphony Orchestra in Show Low, AZ. He began music studies at the age of 4, 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

Ludwig van Beethoven (1770 – 1827)

Ludwig van Beethoven was a German composer and musician. His work embraced a range of musical styles, from the classical to the romantic; although Beethoven composed music for a variety of settings, he is best known for his nine symphonies. His final symphony—featuring the "Ode to Joy" chorus—is one of the most famous works in Western music.

Early Life

Beethoven's father Johann van Beethoven sang soprano in the electoral chapel where his father was Kapellmeister (chapel master). Johann eventually became proficient enough to teach violin, piano, and voice to earn a living. He married Maria Magdalena Keverich in 1767. Ludwig van Beethoven was baptized on December 17, 1770. Most scholars believe he was born the day before, as Catholic baptisms traditionally took place the day after birth. Maria later gave birth to five other children, but only two survived, Kaspar Anton Karl and Nikolaus Johann.

At a very early age, Beethoven received violin and piano lessons from his father. At the age of 8, he studied theory and keyboard with Gilles van den Eeden (a former chapel organist). He also studied with several local organists and received piano lessons from Tobias Friedrich Pfeiffer and violin and viola lessons from Franz Rovantini. Although Beethoven’s musical genius is often compared to that of Mozart, his education never exceeded the elementary level.

Teenage Years

As a teenager, Beethoven was the assistant and formal student of Christian Gottlob Neefe, the court organist of the city of Bonn. Beethoven performed more than he composed. In 1787, Neefe sent Beethoven to Vienna for reasons unknown, but many historians agree that while he was there he met and briefly studied with Mozart. Two weeks later, he returned home because his mother was ill with tuberculosis. She died in July. His father took to drink, and Beethoven, only 19 years old, petitioned to be recognized as the head of the house; he received half of his father's salary to support his family.

Music Career

In 1792, Beethoven moved to Vienna. His father died in December that same year. Beethoven studied with Austrian composer Joseph Haydn for less than a year; their personalities were evidently not a match for each other. Beethoven then studied with Johann Georg Albrechtsberger, the most famous teacher of counterpoint in Vienna.

After establishing himself as a composer, Beethoven began writing more complex works. In 1800, he performed his first symphony and a septet. Publishers soon began to compete for the rights to his newest compositions. While still in his 20s, however, Beethoven began to suffer from hearing loss after a fall. His attitude and social life changed dramatically, as the composer wanted to hide his impairment from the world. Determined to overcome his disability, he wrote his second, third, and fourth symphonies before 1806. *Symphony No. 3 in E-flat Major*, ("Eroica"), was originally titled "Bonaparte" as a tribute to Napoleon.

Middle Period

In 1808, Beethoven completed his *Symphony No. 5 in C minor*, whose opening notes are some of the most famous in all of classical music. This success was followed by several additional symphonies as well as string quartets and piano sonatas, including *Fur Elise*. During this time, Beethoven also premiered an early version of his opera *Fidelio*. The production received poor reviews, and the composer continued to revise the work until 1814.

Beethoven's newfound fame began to pay off, and he soon found himself prosperous. His symphonic works were celebrated as masterpieces; critics cited Mozart, Haydn, and Beethoven as the greatest composers of their era. Nevertheless, Beethoven faced personal challenges during this time. He fell in love with a young countess, Julie Guicciardi, but could not marry her because he was from a lower social station. He later dedicated his *Moonlight Sonata* to her.

Beethoven's output suffered during the next decade, the result of several serious illnesses and the death of his brother Kaspar, whom Beethoven had cared for during his sickness. This was followed by a custody battle with his brother's wife over his nephew Karl. The case was eventually resolved in Beethoven's favor, and the composer became the guardian of his nephew. However, the two had a troubled relationship.

Late Period

During the last 15 years of his life, Beethoven's hearing continued to decline. Nevertheless, he did not cease work on his compositions, and in the years before his death, he finished two of his most ambitious pieces—the *Missa Solemnis*, a mass written for a small orchestra and mixed choir, and *Symphony No. 9 in D minor*, one of the earliest examples of a choral symphony. The latter features what is perhaps Beethoven's most enduring piece of music—a chorus set to words from Friedrich Schiller's poem *Ode to Joy*. Beethoven also wrote several additional string quartets, even as his health began to decline.

Death

In 1827, Beethoven died of dropsy. In a will written several days before his death, he left his estate to his nephew Karl.

Support the Los Alamos Community Winds

The Los Alamos Community is **YOUR** community volunteer concert band. For the past 23 years, LACW has provided over 150 free concerts to the public. LACW also provides an annual scholarship for local graduating high school seniors.

No members of the Los Alamos Community Winds receive any compensation for their involvement. We all do this because we enjoy bringing music to **YOU!**

LACW depends on your support. In addition to the purchase and rental of music for performance, our operating expenses include rehearsal and performance space rental, scholarship fund, purchase and repair of instruments, insurance, office supplies, and web presence to name a few.

In addition to your support at this evening's concert, you can help keep LACW going through your tax-deductible donation via our PayPal account. If you wish this donation to go to a particular purpose such as our scholarship fund, you can specify that through the donation process online.

Help the Los Alamos Community Winds to continue to provide the best in concert band music to the residents of Los Alamos, White Rock, and surrounding communities by making your donation today!



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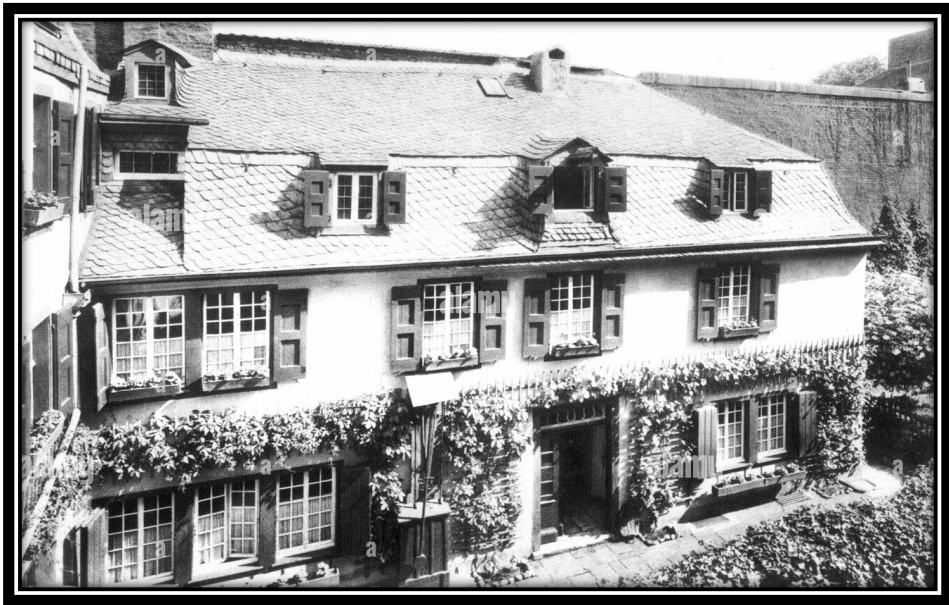


About Our Soloist

Julian Chen is a Staff Scientist in the Bioscience Division at the lab. He received a Ph.D. in biophysics from UC San Francisco in 1999, and came to Los Alamos in 2013 following a stint on the chemistry faculty at Goethe University in Frankfurt, Germany.

His specialties include X-ray and neutron crystallography, with a focus on enzymes, RNA, and on ultra-high resolution studies. His interests outside Los Alamos National Laboratory include architecture and art history, especially the works of Louis Sullivan, connecting microscopic and macroscopic architecture, music performance, and travel.

Since joining the Los Alamos Community Winds in 2015, Julian has performed George Gershwin’s *Rhapsody in Blue*, Louis Moreau Gottschalk’s *L’Union*, and Felix Mendelssohn’s *Piano Concerto No. 1 in G minor*



Legacy

Beethoven remains one of the most popular classical composers of all time, and his major works are frequently performed throughout the world. By introducing new musical ideas, he inspired countless composers after him; indeed, his influence is so great that it is difficult to summarize. The Voyager Golden Record—a recording placed onboard the Voyager spacecraft—contains two pieces of music by Beethoven: the opening of the *Symphony No. 5 in C Minor* and *String Quartet No. 13 in B flat*.

Tonight’s Repertoire

Polonaise für Militärmusik (1810)
Zapfenstreich March (1810, trio 1822)

In 1807, Beethoven composed a little march for two clarinets, two horns and two bassoons for Prince Esterhazy in connection with his trip to Eisenstadt in September 1807. Beginning in 1809, the Beethoven marches for full band appear. The first, a March in F was composed "for his Royal Highness Archduke Anton, 1809." Additional marches for band appear in 1810. The first was another March in F composed "for his Royal Highness Archduke Anton" also in 1810. This march and the March in F were performed at the tournament at Laxenburg held on August 25, 1810, in honor of the birthday of Empress Maria Ludovica. In this year, Beethoven also composed the *Ecossaise in D*; *Ecossaise in G*; *Polonaise in D*; and the *March in C* - all for military band.

The final known march that Beethoven composed is the March (WoO 24) of 1816. This was in response to a request from lieutenant Commander Franz Xaver Embel of the Civil Artillery Corps asking Beethoven for a "March of Turkish Music." In the final months of his life, Beethoven still hoped to compose future wind compositions. In December 1826, he spoke with Adolf Schesinger about some military marches which he intended to compose for the Royal Band of the King of Prussia. Unfortunately he did not live to compose any additional works.

The Großer Zapfenstreich ("Grand Tattoo", "Beating Retreat") is a military ceremony performed in Germany and Austria. It is similar to the military tattoo ceremony performed in English-speaking countries, and is the most important ceremonial act executed by the German federal armed forces, the Bundeswehr, and by the Austrian federal armed forces Bundesheer. The Zapfenstreich is performed only during national celebrations and solemn public commemorations, to honor distinguished persons present at such special events. Examples are the farewell ceremony for a German federal president, or at the conclusion of large military exercises. It takes place in the evening hours and consists of a military formation of at least one military band, two platoons of armed infantrymen, and two lines of soldiers carrying torches, in total about 400 men.

Overture “The Creatures of Prometheus” Op. 43 (1801)

The Creatures of Prometheus Op. 43, is a ballet composed in 1801 by Ludwig van Beethoven following the libretto of Salvatore Viganò. The ballet premiered on March 28, 1801 at the Burgtheater in Vienna and was given 28 performances. It was premiered in New York at the Park Theatre on June 14, 1808 being one of the first full length works by Beethoven to be performed in the United States. It is the only full length ballet by Beethoven.

The ballet is an allegory based on the mythical story of Prometheus, who stole fire from Zeus in order to create mankind from clay. In the ballet, Prometheus finds mankind in a state of ignorance and decides to introduce the ideas of science and art to them, largely based on Beethoven's own support of the Enlightenment movement. Prometheus introduces the humans to Apollo, the god of the arts, who commands Amphion, Arion and Orpheus to teach music, and Melpomene and Thalia to teach tragedy and comedy. The humans also meet with Terpsichore who, along with Pan, introduces them to the Pastoral Dance, followed by Dionysus introducing his Heroic Dance.

Overture “Egmont” Op. 84 (1810)

Egmont, Op. 84 by Ludwig van Beethoven, is a set of incidental music pieces for the 1787 play of the same name by Johann Wolfgang von Goethe. It consists of an overture followed by a sequence of nine pieces for soprano, male narrator, and full symphony orchestra. The male narrator is optional; he is not used in the play and does not appear in some recordings of the complete incidental music.

The subject of the music and dramatic narrative is the life and heroism of 16th-century nobleman Lamoral, Count of Egmont from the Low Countries. It was composed during the Napoleonic Wars when the First French Empire had extended its domination over vast swathes of Europe. Beethoven had famously expressed his great outrage over Napoleon Bonaparte's decision to crown himself Emperor in 1804, furiously scratching out his name in the dedication of the Eroica Symphony. In the music for Egmont, Beethoven expressed his own political concerns through the exaltation of the heroic sacrifice of a man condemned to death for having taken a valiant stand against oppression.

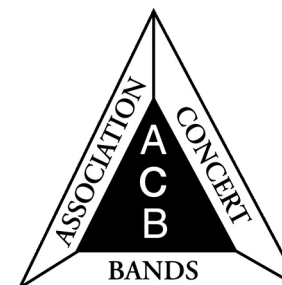
The overture is powerful and expressive, one of the last works of Beethoven's middle period. It has become as famous a composition as the *Coriolan Overture* and is in a style similar to the Fifth Symphony, which he had completed two years earlier. Its popularity is demonstrated in that became an unofficial anthem of the 1956 Hungarian revolution

Piano Concerto No. 5 in E-flat major, Op. 73 “Emperor” (1809)

Beethoven composed the *Piano Concerto No. 5 in E-flat major*, Op. 73, (known as the “Emperor”) in 1809 under salary in Vienna, and he dedicated it to Archduke Rudolf, who was his patron, friend, and pupil. Its public premiere was on November 28, 1811 in Leipzig, with Friedrich Schneider as the soloist and Johann Philipp Christian Schulz conducting the Gewandhaus Orchestra. Beethoven, usually the soloist, could not perform due to declining hearing.

The work's military aspects and symbolism characterize its heroic style. Beethoven used novel approaches with the piece, such as beginning the solo entrance without orchestral introduction, lengthening the concerto, and creating a new relationship between piano and orchestra. The first of its three movements, Allegro, is in sonata form and is longer than any opening movement of Beethoven's earlier piano concertos. The second movement, Adagio un poco mosso, is a nocturne that directly builds into the third movement. The last movement, Rondo: Allegro ma non troppo, is in seven-part rondo form. The concerto is approximately forty minutes.

The origin of the epithet “Emperor” is uncertain; it may have been coined by Johann Baptist Cramer, the English publisher of the concerto. The concerto doesn’t seem to have association with any emperor. Beethoven would have disliked it due to his disapproval of Napoleon's conquest. As part of his repertoire, Franz Liszt frequently performed the concerto throughout his life. Since 1912, it has been recorded numerous times by classical pianists.



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