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### **Upcoming Performances and Concerts!**

Christmas With the Winds – Saturday, December 9, 2006, 7:00 p.m.  
Betty Ehart Senior Center, Los Alamos

A Night at the Opera – Saturday February 24, 2007, 7:00 p.m.  
Featuring Louise Mendius, soprano  
Betty Ehart Senior Center, Los Alamos

The Planets – Saturday, April 28, 2007, 7:00 p.m.  
Featuring the Winner of the  
Los Alamos Community Winds 2007 Student Solo Competition  
Betty Ehart Senior Center, Los Alamos

The Los Alamos Community Winds rehearse on Tuesdays from 7:00 - 9:00 p.m. in the Los Alamos High 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



**THE LOS ALAMOS COMMUNITY WINDS**  
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**FEATURING**

**BRYANT LETELLIER, TROMBONE SOLOIST**

ALEXANDRE GUILMANT - MORCEAU SYMPHONIQUE  
GIOACCHINO ROSSINI - WILLIAM TELL OVERTURE  
FRANZ VON SUPPE - LIGHT CAVALRY OVERTURE  
JOHANN STRAUSS - THUNDER AND LIGHTNING POLKA  
ERIC WHITACRE - OCTOBER  
JOHN WILLIAMS - MARCH FROM "1941"

**SATURDAY, OCTOBER 14, 2006 7:00 P.M.**  
**BETTY EHART SENIOR CENTER**  
**FREE ADMISSION**  
**SUGGESTED DONATION - \$5.00 PER GUEST**

Program

March from “1941”.....John Williams (b. 1932)  
*transcribed by Paul Lavender*

Morceau Symphonique.....Félix-Alexandre Guilmant (1837 - 1911)  
*arranged by Wesley Shepard*

Bryant Letellier, trombone

Overture to “William Tell”.....Giacchino Rossini (1792 – 1868)  
*transcribed by T.H. Rollinson*

Loretta Barker, bassoon  
Julie Bremser, English horn  
Andrea Cherne, flute

Intermission

Polka: Unter Donner und Blitz.....Johann Strauss, Jr. (1825 – 1899)  
*transcribed by Milburn Carey*

October..... Eric Whitacre (b. 1971)

Eli Berg, euphonium

Light Cavalry Overture.....Franz von Suppé (1819 – 1895)  
*transcribed by Henry Fillmore*

Personnel

Piccolo

Andrea Cherne\*  
Julia Fair

Flute

Andrea Cherne\*  
Carolynn Katz  
Lauren McGavran  
Kathy Nebel  
Debra Wroblewski†

Oboe

Ben Batha\*  
Julie Bremser†  
Melinda Hill  
Madeline Margevicius\*

Bassoon

Loretta Barker†  
Jonathan Morgan\*

Clarinet

Bob Chrien †  
Pat Cote  
Lori Dauelsberg  
Caroline Evans  
Joyce Guzik  
Kim Letellier  
Robert Pelak  
Orli Shlachter\*

Alto Saxophone

Paul Lewis†

Tenor Saxophone

Alex Martin\*  
Craig Martin

Trumpet

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

Horn

Angela Herring†  
Robert Leach  
Dov Shlachter\*

Trombone

Julia Fair  
Seth Katz\*  
Bryant Letellier\* †  
Adam Nekimken\*

Euphonium

Eli Berg\*

Tuba

Deniece Korzekwa  
Jerry Morzinski†

Percussion

Kip Bishopberger  
Kate Bowman  
Kim Letellier  
Dee Morrison  
Carl Necker

\* Student member  
† Principal

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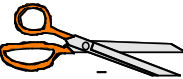
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Anonymous  
Anonymous

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
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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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Bryant Letellier, Featured Soloist

Bryant Letellier, a senior at Los Alamos High School, has been playing the trombone for 7 years and has been a member of the LACW for 5 years. He holds the position of section leader in the wind ensemble, and was featured as a soloist with the marching band in 2004 and 2005. He is also a member of the jazz ensemble.

On the state level, Bryant was a member of the New Mexico All-State ensembles as principal chair of the Concert Band in 2004 and principal chair of the Concert Orchestra in 2006. He is also a member of the Santa Fe Youth Jazz Ensemble and the Santa Fe Youth Orchestra. In 2005, Bryant was selected to perform with the National Wind Ensemble under the direction of H. Robert Reynolds at Carnegie Hall in New York City.

He has received superior ratings for each of the past three years at the New Mexico Music Educators’ Association Solo and Ensemble Festival. In both 2005 and 2006, he received the Outstanding Soloist Award.

Bryant is the son of Bruce and Kim Letellier. He studies trombone with Ted Vives

Félix-Alexandre Guilmant (1837 – 1911)  
Morceau Symphonique

Guilmant was a French organist, teacher, and composer. His early regime of practicing and composing led him to a position as organist at age 16, and his *Messe Solennelle in F* was performed just two years later. Guilmant spent much time editing and publishing works of other composers, and his own music was greatly influenced by the likes of Liszt, Schumann, Franck and Saint-Saëns. He concertized throughout Europe, Britain, and America, later becoming professor of organ at the Paris Conservatory, where he taught until his death.

Most noted for his 8 organ sonatas and 2 organ symphonies, his *Morceau Symphonique* for trombone and piano was presumably composed as a contest piece for the Paris Conservatory. Thanks to its beautiful phrases and exciting allegro theme, it is a perennial favorite in the trombone repertoire.

Franz von Suppé (1819 – 1895)  
Light Cavalry Overture (1866)

Franz von Suppe was of Belgian descent, and lived most of his life in Vienna. His musical ability was recognized after he composed a Mass for the Franciscan church at Zara when he was only fifteen. In 1840, he secured his first musical post in Vienna as third conductor at the Theater in der Josefstadt. Here he conducted, but also composed, incidental music to accompany many farces and folk-plays that were the basis of comic operas. These operettas developed in response to the Viennese captivation with the brilliant satire and exuberance of those by Jacques Offenbach. Suppe created over three hundred stage works besides a variety of instrumental, orchestral, and sacred music.



Photo Courtesy of Don Taylor Photography

## **Giacchino Rossini (1792 – 1868)** **Overture to “William Tell” (1829)**

Rossini was satisfied with second rate material when it would take too long to produce first rate material. His operatic overtures were frequently reused and hastily composed. Known for the breakneck speed at which he wrote operas, Rossini purportedly finished composing an aria in the time it took him to cook a pot of noodles. His most famous opera, the *Barber of Seville* was written in 13 days, and, as was usual for Rossini, the well-known overture was actually taken from another of his operas. Although his theatrical career began at age 18, by the time Rossini was 37, he had written 37 operas.

Although he lived to be 76, Rossini retired after writing *William Tell*. A creative near-silence lasted until the end of his life. In the 39 years that remained to him, Rossini wrote only some church music and piano music, but no more operas. There are many theories surrounding this unparalleled silence. The most convincing theory is that a nervous disorder (neurasthenia) prevented him from summoning the creative energy and concentration required to write operas

*William Tell* was written in 1829, and was Rossini’s last and most ambitious opera. It was based on a drama by the German poet Schiller. In this opera, Rossini experiments with a precursor of *leitmotif*, the compositional technique developed extensively by Wagner. Even the opinionated Wagner credited Rossini for that. *William Tell* is also an opera of large scope. To perform it in entirety would take 6 hours! Hector Berlioz called the overture “a work of immense talent which resembles genius so closely as to be mistaken for it.”

The overture to *William Tell* is more like a symphonic poem than an overture. It is in four parts. In the first section, the celli and basses depict a sunrise over Swiss mountains. Next, there is a storm. With its passage comes the famous and tranquil *ranz des vaches* melody played by the English horn. Next, the trumpets signal the approach of the Swiss army, and the overture is concluded with the famous march popularized by the American TV show *The Lone Ranger*.

## **Johann Strauss, Jr. (1825 – 1899)** **Polka: Unter Donner und Blitz “Thunder and Lightning” (1868)**

It was by no means yesterday that the music of the Strauss family began to be more than a local Viennese affair. The founder of the dynasty, Johann Strauss Sr. (1804-49) had already toured Holland, France and England as a leader of his own orchestra; in fact, he was the first Strauss to be called the "Waltz King." Johann Jr. was only 19 when he founded his orchestra and, because he was still a minor, needed a special permit to do so. Before long, he became his father's most serious rival. After Johann Sr.'s death, the son combined the two orchestras and soon had more engagements than he could handle. He therefore enlisted his younger brothers, first Josef (1827-1870) and later Eduard (1835-1916), to share the composing and conducting duties with him, both at home and abroad.

Johann Jr.'s published compositions - waltzes, polkas, quadrilles, marches, and stage works - number close to 500. He conducted his famous orchestra, usually with fiddle in hand, on numerous triumphant concert tours in Europe and the United States. He was particularly successful in Russia, where he returned regularly for more than a decade. In 1863, he was appointed Imperial and Royal Director of Dance Music to Emperor Franz Joseph.. Richard Wagner, in a toast, once referred to "our classics from Mozart to Strauss." Wagner could be particularly grateful to the man whose orchestra popularized many excerpts from Wagnerian operas (in their original form, no less, rather than arranged as polkas or quadrilles). As for Brahms, no slouch in the waltz department himself, he once wrote out the main theme from *On the Beautiful Blue Danube*, adding wistfully: "Unfortunately not by me!"

As Klaus G. Roy, former program annotator for The Cleveland Orchestra and a native of Vienna, once wrote: "When [Strauss] died in 1899, his native Vienna mourned him like royalty....The Austro-Hungarian Empire, of which he had been a cheerful cultural symbol, did not fall until 1918, but as one old Viennese court official wryly observed: 'The Emperor Franz Joseph reigned until the death of Johann Strauss.'"

The original title of the *Thunder and Lightning* polka was *Sternschnuppen* ("Shooting Stars"), but no matter what it was called, the music was certainly "elemental" in its impact on listeners.

## **Eric Whitacre (b. 1971)** **October (2000)**

The composer says, “October is my favorite month. Something about the crisp autumnal air and the subtle change in light always makes me a little sentimental, and, as I started to sketch, I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I’m quite happy with the end result, especially because I feel there just isn’t enough lush, beautiful music written for winds. *October* was premiered on May 14th, 2000, and is dedicated to Brian Anderson [chairman of the Nebraska Wind Consortium] who brought it all together.”

## **John Williams (b. 1932)** **March from “1941” (1979)**

The March from the movie “1941” is the most memorable part of this Steven Spielberg 1979 production starring John Belushi. The lack of success for the movie may stem from the plot that depicts hysteria in Los Angeles just days after the attack on Pearl Harbor, when fear of a Japanese invasion is imminent. It is hard to appreciate humor in the actions of manic servicemen, zealous store owners, and bickering Nazis. The March has the bright and patriotic theme that would capture such an event, though.

**About our director**

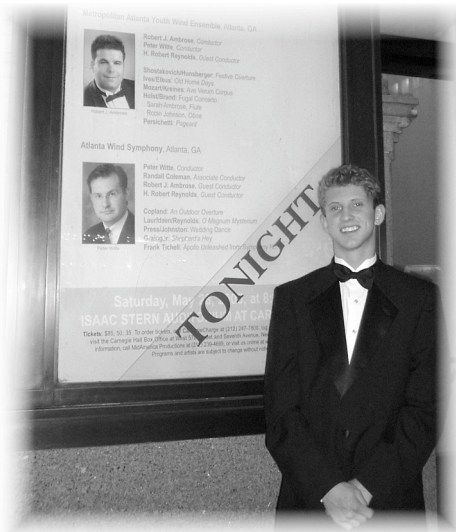
Ted Vives began music studies at the age of 4, taking piano and theory lessons from Edgar and Dorothy Glyde. His musical interests changed to trombone performance and composition upon entering the public school system. Vives holds bachelor's degrees in both composition and music education from Florida State University where he studied with John Boda, Roy Johnson, and Charles Carter. 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 recently 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 son, Alex. He also performs as principal trombone with both the Los Alamos Symphony and the Santa Fe Community Orchestra and teaches low brass instruments privately.



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