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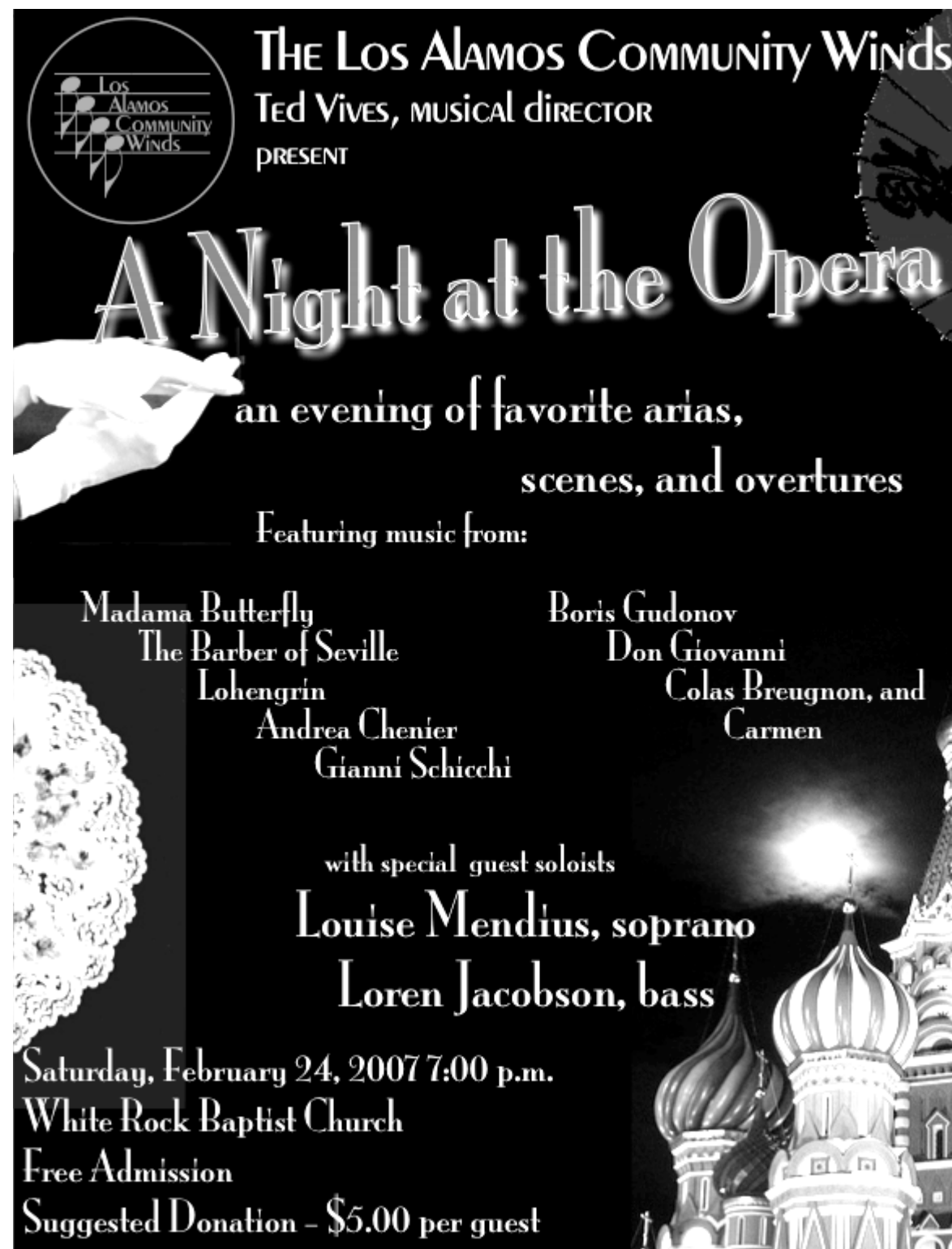
### **Upcoming Performances and Concerts!**


Gustav Holst's "The Planets"  
Saturday, April 28, 2007, 2:00 p.m.  
Featuring the Winner of the  
2007 Los Alamos Community Winds Student Concerto Competition  
Location TBA

Memorial Day Concert  
Monday, May 28, 2007  
Fuller Lodge Lawn

Independence Day Concert  
July 4, 2007  
Overlook Park

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, or visit our website at [www.lacw.org](http://www.lacw.org)



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

# A Night at the Opera

an evening of favorite arias,  
scenes, and overtures

Featuring music from:

Madama Butterfly	Boris Gudonov
The Barber of Seville	Don Giovanni
Lohengrin	Colas Breugnon, and
Andrea Chenier	Carmen
Gianni Schicchi	

with special guest soloists  
**Louise Mendius, soprano**  
**Loren Jacobson, bass**

Saturday, February 24, 2007 7:00 p.m.  
White Rock Baptist Church  
Free Admission  
Suggested Donation - \$5.00 per guest

Program

Overture to *Colas Breugnon*..... Dmitri Borisovich Kabalevsky (1904 – 1987)  
*transcribed by Donald Hunsberger*

Coronation Scene from *Boris Godunov* .....Modeste Petrovich Moussorgsky (1839 – 1881)  
*arranged by Barbara Beuhlmann*

"Madamina, il catalogo e' questo" .....Wolfgang Amadeus Mozart (1756 – 1791)  
from *Don Giovanni* *transcribed by Ted Vives*

Guest Soloist  
Loren Jacobson, bass

Selections from *Andrea Chenier*.....Umberto Giordano (1867 – 1948)  
*arranged by J. J. Richards*

Intermission

Introduction to Act III and Bridal Chorus .....Richard Wagner (1813-1883)  
from *Lohengrin* *transcribed by Frank Winterbottom*

“O mio babbino caro” from *Gianni Schicchi*  
“Un bel dì vedremo” from *Madama Butterfly* .....Giacomo Puccini (1858 – 1924)  
*transcribed by Paul Erwin*

Guest Soloist  
Louise Mendius, soprano

Suite from *Carmen* ..... Georges Bizet (1838 – 1875)  
*transcribed by Jack Bullock*

- I. March of the Toreadors
- II. La Garde Montante
- III. Danse Boheme

Overture to *The Barber of Seville*.....Giacocchino Rossini (1792 – 1868)  
*transcribed by Kenneth Singleton*

Personnel

Piccolo

Andrea Cherne\*  
Julia Fair

Flute

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

Oboe

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

Bassoon

Dennis Davies-Wilson  
Jonathan Morgan\*  
Leatha Murphy

Clarinet

Bob Chrien †  
Frank Cherne  
Lori Dauelsberg  
Joyce Guzik  
Robert Pelak  
Jack Shlachter  
Orli Shlachter\*

Bass Clarinet

Katy Korzekwa

Alto Saxophone

Troy Harden  
Paul Lewis†

Tenor Saxophone

Alex Martin\*  
Craig Martin

Baritone Saxophone

Phil Tubesing

Trumpet

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

Horn

Angela Herring†  
Robert Leach  
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Carl Wilde

Trombone

Eli Berg\*  
Jan Gaynor  
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Bryant Letellier\* †  
Adam Nekimken\*

Euphonium

Rex Helm†  
Katy Weisbrod

Tuba

Deniece Korzekwa

Percussion

Kip Bishofberger†  
Stuart Bloom  
Kate Bowman  
Dillon Coyne\*  
Carl Necker

Harp

Gail Bass

Piano

Donna Smith

\* Student member  
† Principal

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## Program Notes

### Guest Soloist - Louise Mendijs, Soprano

Louise Mendijs has been praised for her exceptional ability to bring life to her roles while singing with a warm, colorful, “plush soprano voice.” She has delighted audiences with her unique combination of vocal and dramatic skills in performances ranging from art song to opera.

Ms. Mendijs’ portrayals include the roles of Mimi in *La Boheme*, Cio Cio San in *Madama Butterfly*, Liu in *Turandot*, Georgetta in *Il Tabarro*, Rosalinda in *Die Fledermaus*, and Donna Anna in *Don Giovanni* with Opera Southwest in New Mexico, Santuzza in *Cavalleria Rusticana* with the Scottsdale Symphony Orchestra and the University of New Mexico Opera Studio, where she was a guest artist, Najade in *Ariadne auf Naxos* with the Santa Fe Opera as an apprentice artist, and the Countess in *Le Nozze di Figaro* with the Batiquitos Festival in San Diego. Other roles include Alice Ford in *Falstaff*, Fiordiligi in *Così fan tutte*, Estelle in *A Closed Case* (world premier), and Frasquita in *Carmen*. She has appeared with Tacoma Opera, the Lyric Opera of Dallas, the Minnesota Opera, Des Moines Metro Opera, Pensacola Opera, Opera Southwest, and several European houses, among others.



In addition to her operatic appearances, Ms. Mendijs has performed Handel’s *Messiah*, Bach’s *Mass in B Minor* and *Magnificat in D*, Beethoven’s *Missa Solemnis* and *9<sup>th</sup> Symphony*, Brahms’ *Deutsches Requiem*, Mozart’s *Grand Mass in C Minor* and *Requiem*, Vaughan Williams’ *Hodie*, Rossini’s *Stabat Mater*, and Mendelssohn’s *Elijah*. She is also a frequent concert artist.

Ms. Mendijs is a graduate of the University of New Mexico, where she earned her masters in the musical arts. She also spent two years at the Academy of Vocal Arts in Philadelphia.

### Guest Soloist - Loren Jacobson, Bass



Loren Jacobson has performed with many musical organizations in the Santa Fe area, including the Santa Fe Symphony and Chorus, the Los Alamos Choral Society, New Mexico Pro Coro, Coro de Camara, Santa Fe Music Works, Sangre de Cristo Chorale and Santa Fe Pro Musica. He has performed numerous operatic roles in Springfield, Ohio, was the bass soloist with the Choir of the National Shrine in Washington, D.C., and performed the bass solos in the Bach *B Minor Mass* with the Oratorio Society of Washington (Now the Washington Chorus) at the Kennedy Center. He was a soloist in the Fauré *Requiem* with this latter group on their 1996 European tour. His solo repertoire also includes Handel's *Messiah*, Brahms' *Ein Deutsches Requiem*, Mozart's *Requiem*, Haydn's *Lord Nelson Mass*, *Stabat Mater* by Dvorak, and the Beethoven *Missa Solemnis*.

**Dmitri Borisovich Kabalevsky (1904 – 1987)**  
**Overture to *Colas Breugnon* (1937)**

Kabalevsky began work on *Colas Breugnon* in 1936, completing the work by the following year. The opera follows the short story of *The Master of Clamecy*, penned by the French author Romain Rolland in 1913. Initially, the opera met little success because of dramatic weaknesses in the libretto. Even Rolland, who had given Kabalevsky the “freedom to follow your personal inspiration,” remarked that the finished product failed to preserve specific aspects of the French Bergundian character of his novel. Kabalevsky later revised the opera, restoring the work to the stage of the Leningrad Maliy Opera Theatre in 1970. The composer was awarded the Lenin Prize for the work two years later. Between the time of the first premiere and the final revision, Kabalevsky extracted portions of the opera to produce a four-movement suite. The energetic *Overture* in particular, continued to live on as a contemporary staple of the orchestral repertoire—attaining acclaim on the American concert stage through performances by Arturo Toscanini and Fritz Reiner.

During the *Overture*, Kabalevsky creates a sparkling texture by incorporating driving rhythmic activity within the context of lightly-orchestrated melodic motives. The rapid wind articulations generate a pulsating motor-like rhythmic current that runs throughout the entire overture. After the initial burst of rhythmic activity, the music broadens into a minor melody sustained in the horns. In the final sections, the driving melodic motives return and race toward a climactic yet humorous conclusion.

**Modeste Petrovich Moussorgsky (1839 – 1881)**  
**Coronation Scene from *Boris Godunov* (1874)**

This noble work was first performed in St. Petersburg in 1874. It is essentially an opera about the 17<sup>th</sup> century Russian people. The *Coronation Scene*, one of the highlights of the opera, opens as the populace of Moscow fills the great Kremlin square between the cathedrals. Glorious banners, vividly colored garments, the gleaming domes of the cathedrals and the great bells form a brilliant background for the stately procession of the Boyards, who advance slowly toward the Cathedral of the Assumption with Boris himself in their midst. The air resounds with the pealing of bells and the shouts of the multitude as Boris passes into the cathedral for his coronation.

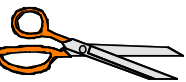
**Wolfgang Amadeus Mozart (1756 – 1791)**  
**"Madamina, il catalogo e' questo" from *Don Giovanni* (1787)**

*Don Giovanni*, an opera that has continuously remained popular since its premiere more than 200 years ago, has many exquisite melodies throughout and ingeniously combines comedy with tragedy. On October 28, 1787, the day before the première, Mozart entered in the catalog of his compositions, in Italian, *Il Dissolut punito, o sia Il Don Giovanni* (“*The Reprobate Punished or Don Juan*”), *opera buffa* (comic opera) in two acts. The name by which this work is now universally known was originally intended to be only its subtitle, but the

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comic intent was clear from its label as an *opera buffa*, and it was also emphasized in the early publications that described it as a *dramma giocoso*. Actually Mozart was transported with the dramatic possibilities of the story, and thus his music creates something larger than he originally intended.

The tale is about Don Giovanni, a man who represents the principle of sensuality, and the effects that he has on everyone around him. In this aria, Leporello, the Don's servant, tells Donna Elvira, Don Giovanni's discarded mistress, not to despair and sings her the famous "*Catalogue Song*" where he lists the many amorous conquests of Don Giovanni, assuring her she is merely one of many he has won over. As he catalogs, he has had success with 640 women in Italy, 231 in Germany, 100 in France, 91 in Turkey, and in Spain...1003! After this exhaustive accounting, Leporello goes to look for his master and Donna Elvira, like Donna Anna, begins to think of possible revenge.

**Umberto Giordano (1867 – 1948)**  
**Selections from *Andrea Chenier* (1896)**

The French Revolution and the unimaginable horrors that accompanied it have inspired a number of artistic works over the past two centuries. In this sense, Italian composer Umberto Giordano's opera *Andrea Chenier* explores familiar territory through its juxtaposition of a passionate but tragic love story that is set against the background of the guillotine and the endless thirst for blood.

*Andrea Chenier* is loosely based on the life and works of the French poet Andre Chenier, whose support for the ideals of his nation's revolution could not save him from the guillotine. The opera's four acts cover a period of about three years, from the last vestiges of the decrepit aristocracy to the terror imposed by the revolutionaries. The protagonist and his lover, Maddalena de Coigny, are imprisoned and beheaded, but not before they find salvation through their devotion to love and to each other.

**Richard Wagner (1813-1883)**  
**Introduction to Act III and Bridal Chorus from *Lohengrin* (1850)**

In Wagner's mythical opera, *Lohengrin* is a knight in shining silver armor who mysteriously arrives, in answer to a prayer, to defend the honor of Elsa. Lohengrin states that he will fight Telramund, Elsa's accuser, and become her husband and protector provided that she vow never to ask who he is and whence he came. Elsa accepts the condition, and Lohengrin is triumphant. However, Ortrud, the wife of Telramund and the source of the false charge, tries to poison Elsa's thoughts by claiming Lohengrin is a sorcerer. It works, and on their wedding night Elsa's festering doubts cause her to beseech Lohengrin to say who he is, even if it means her death! Sadly he relates that he is the son of Parsifal, the keeper of the Holy Grail, and that he is one of a band of knights whose mission is to help those who are in need. But no one must know who they are, for if they are questioned and their identities revealed, they lose their divine power and must retire in banishment. Lohengrin takes a sorrowful farewell of Elsa, who swoons lifeless at his departure.



The short *Introduction to Act III* is full of boisterous energy. High emotions of victorious combat and honor avenged burst forth from the orchestra as if they are cheers for the hero from the multitude. In the opera this music flows directly into the solemn but joyful *Bridal Chorus* as the curtain rises.

**Giacomo Puccini (1858 – 1924)**

**“O mio babbino caro” from *Gianni Schicchi* (1918)**

**“Un bel dì vedremo” from *Madama Butterfly* (1904)**

*Madama Butterfly* is one of the genre’s most irreplaceable standards, the heartbreaking tale of Cio-Cio-San (a.k.a. Madama Butterfly), a geisha who is wed and then deserted by an uncaring American lieutenant, though not before they beget a child. She manages to hold on to the hope that he will return to her someday, a sentiment to which she gives voice in her great Act Two aria, “Un bel dì vedremo.” Eventually the lieutenant does indeed return, but accompanied by his new wife; realizing the hopelessness of her situation and the unredeemable besmirching of her honor, Cio-Cio-San commits suicide.

In *Gianni Schicchi* an old man dies and his relatives instantly rifle through his home to locate his will. Miffed to discover that he has left his fortune to a monastery, the disappointed relatives (who are divided about how to deal with this problem) bring in a neighbor, the titular Gianni Schicchi, to impersonate the testator — whose corpse they conceal — and dictate a more favorable will in the presence of a notary. An undercurrent through this story is the love affair of Schicchi’s daughter, Lauretta, and a nephew of the deceased. In the midst of considerable confusion, it is Lauretta, through her imploring aria “O mio babbino caro,” who convinces her father to participate in the farcical proceedings. In the end, the disguised Schicchi gets the best of the situation: he redrafts the will to leave the bulk of the legacy to himself while providing only token bequests to the various relatives, who are incapable of protesting since they are themselves embroiled in an entirely illegal scheme. At least Lauretta is now assured of a handsome dowry, and as the opera ends we have no reason to imagine that anything will stand in the way of the young couple’s marriage

**Georges Bizet (1838 – 1875)**

**Suite from *Carmen* (1875)**

*Carmen*, Bizet's last work, was premiered in Paris in 1875 to a hostile and uncomprehending audience. The opera's failure, followed three months later by Bizet's death at the age of 36, is legendary for being one of the cruelest misjudgments of history. Bizet was used to failure, since none of his previous theatrical ventures were successful. Yet none of them displayed the genius that lifts every page of *Carmen* to great heights. Had he lived, Bizet would surely have extended his list of masterpieces. Verdi, after all, found his true voice at the same age as Bizet and lived into his eighties. Wagner, at 36, still had his seven greatest operas to write. No matter how satisfying we find *Carmen*, its hint of yet finer unwritten operas is inescapably depressing. It became, as Tchaikovsky predicted, the most popular opera in the world and it is one of the greatest.

## 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 wife, Paula and 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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- You'll get a chance to meet new friends who share a love of playing music together.
- You'll get a chance to play a variety of music including waltzes, marches, polkas, big band/dance band songs, patriotic songs, show tunes, and challenging orchestral transcriptions!
- You do NOT need to audition to join the band and there aren't any membership fees.
- You'll have a great time (We promise!)

The Los Alamos Community Winds welcomes new musicians to join the band. Musicians of all ages are encouraged to join us, however, you must be proficient on your instrument. Rehearsals are on Tuesday from 7 - 9 PM at the LAHS band room (September- May) and at White Rock Baptist Church (May - September.) Just bring your instrument, have a seat, and get ready to make some great music!

It was Bizet's own idea to use Prosper Mérimée's novel, *Carmen*, as the story. In 1872 he was commissioned to write a three-act opera for the Opéra-Comique. He was assigned the libretto team of Meilhac and Halévy, who divided up their duties according to French custom with Meilhac in charge of the plot and the dialogue, Halévy writing verses for music. The changes they made to Mérimée were both commercial and astute. They removed two of the murders from the story and one of the major characters, Carmen's husband. They invented, following a one-line lead from Mérimée, the pure Micaela. This double adjustment made the plot almost acceptable to the Opéra-Comique's audience. By removing a villain and putting in a virgin, they moved the story of low life a few notches up toward respectability. Micaela is a brilliant creation; she helps to measure Don José's decline by acting both as a contrast to Carmen and as a representative of the normal world that José chose to desert.

The Opéra-Comique preferred that its dramas intersperse music with spoken dialogue rather than recitative. It also preferred its operas to end happily with villainy and sin put firmly in their place. It was a family theatre where audiences were amused and entertained, but never shocked. Clearly, the subject matter of Bizet's opera stunned and scandalized its audience, since the heroine is, in a sense, a villain, who smokes, seduces men, smuggles on the side and meets her death on stage. Here, sensuality is presented very much in the raw, and the French were not ready for it. If Bizet had lived even one more year, he would have seen *Carmen* become a popular success abroad and, after a few more years, a success in France as well.

### Giacchino Rossini (1792 – 1868) Overture to *The Barber of Seville* (1816)

*The Barber of Seville* was a fiasco at its Feb. 20, 1816, Rome premiere, probably because the work was quickly thrown together and under-rehearsed. Today, it is Rossini's best known work and one of the world's greatest comic operas.

Rossini wrote the opera in about 13 days, borrowing a story previously used in an opera by Giovanni Paisiello, whose supporters, knowing of this, flocked to opening night to voice their displeasure. They had ample opportunity to jeer as the performance was a series of disasters. Rossini started it, drawing derision for appearing at the conductor's podium in an unfashionable brown jacket with gaudy gold buttons. Then a singer tripped on a trapdoor and had to sing his first aria with a bloody nose. Each time he tried to staunch the bleeding with his handkerchief, the audience heckled him more. During the first act finale, a cat wandered on the stage and attacked one of the singers. It got no better from there because the performance continued to be disrupted by two hostile factions: the Paisiello fans and another clique of the Teatro Valle who were angry because they saw Rossini moving into their formerly exclusive turf of comic opera.

Rossini feigned illness for the second performance (he had contracted to conduct the first three performances). But with the opening night rioters absent, second-nighters were able to hear the brilliant music and arias, and immediately realized they were present at a great masterpiece. After the show, a crowd of Romans surrounded Rossini's hotel, demanding to

see the maestro to show their great appreciation. But he refused to come out and things turned ugly. The rejected admirers threw food and smashed windows. It was hard to please Roman opera fans in those days.

Later, the score for the overture played at the premiere performances, allegedly based on Spanish themes, somehow became lost. Rossini replaced it sometime afterward with an overture he had already used for two earlier operas and this is the enduring version we will hear tonight – hopefully, without cats.

**Mark your calendars!!**

**Los Alamos High School Band  
in Concert**

**Ms. Chandra Blackston, director**

**Saturday, March 24 2007 1:00 p.m.**

**Duane Smith Auditorium**

**with guest clinician  
Dr. Kenneth Van Winkle,**  
Associate Professor of Music and  
Director of Bands at New Mexico State University

**Los Alamos Community Winds  
present**

**Gustav Holst's  
"The Planets"**

**featuring the winner of  
The 2007 Los Alamos Community Winds  
Student Concerto Competition**

**Saturday, April 28, 2007 2:00 p.m.**

**Location TBA**



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