

The Los Alamos Community Winds would like to express our sincere appreciation to the following businesses, institutions, and individuals for their generous help and support.

Los Alamos National Bank  
Los Alamos Public Schools  
Jim Anderson, superintendent  
Los Alamos High School Band  
Ms. Chandra Blackston  
Los Alamos Music  
Tex and Karole Felts  
Los Alamos Monitor  
Los Alamos Arts Council  
Los Alamos Choral Society  
Mary Badarak  
Los Alamos Chamber of Commerce  
Cookin' In Style  
Mountain Air Cleaners  
Village Arts by Marilyn  
KRSN

*Photocopying provided by*

**Aspen Copies**

*This concert made possible by a generous donation from*

**Los Alamos National Bank**

**Upcoming Performances and Concerts!**

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

# **The Planets**

by **Gustav Holst**

**Featuring**  
**Catherine Chen,**  
**piano**

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

in a performance of  
**Concerto in G minor Op. 25, No. 1 (Mvt. 1)**  
by F. Mendelssohn

**Also:**

**Frank Ticheli - Blue Shades**  
**Sir Edward Elgar - Pomp and Circumstance**  
**March No. 1**

with members of the  
**Los Alamos Choral Society**

**Saturday, April 28, 2007 2:00 p.m.**  
**White Rock Baptist Church**  
**Free Admission**  
**Suggested Donation - \$5.00 per guest**

Program

The Planets, Op. 32.....Gustav Holst (1874 – 1934)

- I. Mars, The Bringer of War
- II. Venus, The Bringer of Peace
- III. Mercury, The Winged Messenger
- IV. Jupiter, The Bringer of Jollity
- V. Saturn, The Bringer of Old Age
- VI. Uranus, The Magician
- VII. Neptune, The Mystic

Members of the Los Alamos Choral Society

Mary Badarak	Pat Reich
Marilyn Doolen	Claire Singleton
Patricia Fasel	Gloria Streit
Carloota McInteer	Wendy Swanson

Intermission

Blue Shades .....Frank Ticheli (b. 1958)

Bob Chrien, clarinet

Piano Concerto in g minor. ....Felix Mendelssohn-Bartholdy (1809 – 1847)  
Op. 25, No. 1 (Mvt 1) *transcribed by Robert Dabnert*

Catherine Chen, soloist

Winner of the 2007 Los Alamos Community Winds  
Student Concerto Competition

Pomp and Circumstance March Op. 39, No. 1.....Edward Elgar (1857 – 1934)  
*transcribed by Paul Sterrett*

Personnel

Piccolo

Julia Fair  
Joann Howell

Flute

Carolynn Katz  
Lauren McGavran  
Cindy Welch  
Debra Wrobleski†

Oboe

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

Bassoon

Dennis Davies-Wilson  
Jonathan Morgan\*  
Leatha Murphy

Clarinet

Chandra Blackston  
Bob Chrien †  
Lori Dauelsberg  
Joyce Guzik  
Kim Letellier  
Robert Pelak  
Jack Shlachter  
Orli Shlachter\*

Bass Clarinet

Katy Korzekwa

Alto Saxophone

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  
Dov Shlachter\*  
Carl Wilde

Trombone

Jan Gaynor  
Phil Jones  
Bryant Letellier\* †  
Jerry Morzinsky  
Adam Nekimken\*

Euphonium

Rex Helm†  
Eli Berg

Tuba

Deniece Korzekwa  
Henry Stam

Percussion

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

Harp

Gail Bass  
Frances Meier (keyboard)

Celeste/Organ

Donna Smith

\* Student member  
† Principal

Benefactors

Symphony Level

Concerto Level

Los Alamos National Bank

Sonata Level

Anonymous

Etude Level

Lora Belle Cole  
Anonymous  
Anonymous



## Village Arts by Marilyn

170 Central Park Square    Supporting the Arts  
 Los Alamos, NM 87544    of Los Alamos  
 661-2526    villagearts@msn.com

## Mountain Air Cleaners

Richard J. Beaudoin  
*President*

309 Oñate  
 Española, NM 87532  
 505.753.0660

157 Central Park Square  
 Los Alamos, NM 87544  
 505.662.5885

Playing an instrument is like riding a bicycle. You never forget how to do it. Are you a woodwind, brass, or percussion player? Did you play in band in high school or college? You may be a bit rusty, but that happens to all of us.

### Why should YOU join the Los Alamos Community Winds?

- 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!

## Program Notes

### Guest Soloist – Catherine Chen, Piano

Catherine Chen has studied piano for the past nine years, the past six with her current teacher Lynn Lamb. She started competing in the Professional Music Teacher's Association Competition her first year of learning and has continued ever since, winning a total of four state titles. She plays in the National Guild of Piano Teachers Auditions every year which enables her to play numerous amounts of diverse and high level music.



Apart from competing, Catherine has performed for the residents of Sombrillo Nursing Home and Aspen Ridge Nursing home on several occasions for the past few years. She finds it rewarding to see the residents of the nursing homes smile and enjoy them.

Catherine Chen is also a student teacher of Lynn Lamb and has been for the past two years, currently having five students ranging from all different levels of playing ability and ages. She also works at the White Rock United Methodist Church as the choir accompanist which has enabled her to play all different styles of literature from music for competitions, to pop and modern music. Through these years of teaching, performing, and learning, Catherine's understanding of music has reached a greater depth.

Aside from piano, Catherine is in Track and Field, volunteers at the Los Alamos Medical Center, enjoys reading, and spending time with her friends. She is currently a sophomore at Los Alamos High School and the daughter of Shuh-Rong and Bih-Ling Chen.

**Gustav Holst (1874 – 1934)**  
**The Planets, Op. 39 (1914)**

A few years after the publication of his second band suite, Holst was introduced to astrology by his friend Clifford Bax. A short book by Alan Leo called *What is a Horoscope?* suggested to Holst possibilities for musically interpreting the influences of each planet. In later years, he stressed that the suite was not intended to be programmatic, and that each movement simply suggested the traits ascribed to the planet's influence on the horoscope — the work was not intended to depict the gods and goddesses of Greco-Roman mythology.

Holst worked on the piece from 1913 to 1916, beginning with Mars and ending with Mercury. His neuritis made it difficult for him to copy out the parts, so he wrote a two-piano version for his students and teaching staff, notating the orchestration which was then copied out by others. It was several years, however, before the full work was performed, in part because the cost of hiring the augmented orchestra was difficult during wartime: the piece requires two harps, celesta, organ, varied percussion, and a full complement of bass instruments including bass flute, bass clarinet, bass tuba, bass trombone, contrabassoon, and the seldom-used bass oboe. It was first performed privately on September 29, 1918 as a present to Holst from his friend and patron Balfour Gardiner, with Adrian Boult conducting the New Queen's Hall Orchestra. The first public performance was given on November 15, 1920, when the work met with immediate success.

It is no surprise that Holst's contemporaries saw in **Mars, the Bringer of War**, a parallel to the recent horrors of World War I. The movement begins forcefully with full strings and percussion sounding a rhythmic sequence in 5/4, forming an ostinato that gives the section its pulsing, relentless pace. Unresolved harmonies and unrelated chords are superimposed, creating a clashing dissonance that aptly depicts conflict. The final measures repeat the patterns of triplets, quarter-notes, and eighths that dominated the ostinato, but they now pound in short pulses separated by silence, in no apparent regular meter, bringing the movement to its emphatic close.

The calming contrast of **Venus, the Bringer of Peace**, is a relief after Mars' fury. Peaceful melodies lead to a brief, romantic interlude augmented by harps and celesta that fades to an ethereal close.

**Mercury, the Winged Messenger**, brings a new kind of energy, not of conflict but, as Holst wrote, a "symbol of the mind." The scherzo-like movement abounds in polyrhythms, some instruments playing in 6/8 while others are in 2/4. The bitonal scale alternates between E and B-flat, adding energy and thrust.

Perhaps the best-known of the movements, **Jupiter, The Bringer of Jollity**, evokes both a sense of fun and, according to Holst, "the more ceremonial type of rejoicing associated with religious or national festivities." Beginning with a vigorous tune against rapidly moving strings and woodwinds, the movement quickly brings forth several celebratory themes.

Los Alamos Music  
181 Central Park Square  
Los Alamos, NM 87544

*"Music Education is Our Business"*

Tex and Karole Felts                      505-662-5851

You've toured the house five times.  
You've imagined your children growing up under its roof.  
You've asked the realtor all the right questions. Twice.  
You need a bank as smart as you are.

**Mortgage loans from Los Alamos National Bank.** Flexible terms. Fast approval times.  
Loan decisions made locally. And your loan will be serviced at the bank for its full life.  
Call 662-5171 to see how Smart Banking can work for you.

**Los Alamos**  
NATIONAL BANK  
Smart Banking.

1200 Trinity Drive, Los Alamos, 86517 • 2009 Gallardo St., Santa Fe, 9883200 • 77 River Blvd., White Rock, 6723853  
e-mail: [lanb@lanb.com](mailto:lanb@lanb.com) • [www.lanb.com](http://www.lanb.com) • Member FDIC

*Aspen Copies*

1907 CENTRAL AVENUE  
Tel. 661-3008  
Fax 662-0935

Stationery, Signs, and all your photocopying needs.

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

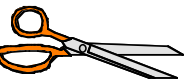
The Los Alamos Community Winds is a non-profit organization funded in part by your donations. The LACW was founded in 2000 by a group of enthusiastic musicians to present concerts of concert band music to the public.

Although our members volunteer their time and talents, we do have certain necessary expenses such as music, rehearsal and performance space rental, and from time to time, equipment purchases. In an effort to cover these expenses, we are offering local businesses and individuals in our community the opportunity to provide an annual donation to 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
\$1000 - \$2999 .....	Concerto
\$500 - \$999.....	Sonata
\$100 - \$499.....	Etude

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. If you do not wish or are not prepared to contribute at this time, please give us your contact information and write a few comments on what you like about and why you attend our concerts. Our helpers will be by to collect these near the end of the concert.



-----

Company Name\_\_\_\_\_

Contact Person\_\_\_\_\_

Phone Number\_\_\_\_\_

Email\_\_\_\_\_

Amount\_\_\_\_\_Category\_\_\_\_\_

Please make payable and mail to:  
Los Alamos Community Winds  
P.O. Box 33  
Los Alamos, NM 87544

The central section segues into a stately, ceremonial melody reminiscent of Elgar — in fact, Holst also set this melody as a separate hymn, "I vow to thee my country." The hymn ends on an unresolved chord that is immediately met by the joyous motifs of the first section, drawing to a brilliant finish.

**Saturn, the Bringer of Old Age**, was Holst's favorite. A slow, repeated two-note pattern sounded first by flutes and harps reminds the listener of relentless time. Yet the pattern is not plodding; Holst adds emphasis to each pulse by setting them on the off-beats of two and four in the 4/4 meter. The inexorable procession leads to a broad climax with clanging bells reminiscent of a tolling clock or church chime. Yet peace is made with time: the movement subsides in quiet harmony with the now-distant bell.

**Uranus, the Magician** contrasts a clashing march of brass and percussion with fleet melodies that appear and disappear like a magician's tricks. But in the end the propulsive rhythms suddenly drop to an awed hush: the sorcerer has evidently worked a real spell and brought us to the last movement, **Neptune, the Mystic**. Quiet and contemplative themes sound against long-drawn chords of brass or woodwinds. The melodies gradually evolve to a series of rising chromatic segments sounded by both the ensemble and a wordless offstage choir. In the end only the voices are heard, fading into the vastness of eternity.

Today’s performance of The Planets is a made possible by the efforts of several arrangers. Movement I was arranged by G. Smith; movement IV by the composer; movement VI by James Curnow; movements II, III, V, and VII by Ted Vives

**Frank Ticheli (b. 1958)**  
**Blue Shades (1996)**

This composition reflects Frank Ticheli’s love for the traditional jazz music that he heard so often while growing up near new Orleans. Blue Shades was his opportunity to express his own musical style in this medium. He provides the following description of the work:

As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent — however, it is in not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the Blues: “Blue notes” (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, Blue Shades burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era.

Frank Ticheli was born in 1958 in Monroe, Louisiana. He received his Bachelor of Music in Composition from Southern Methodist College and the Masters Degrees in Composition



and Doctorate of Musical Arts from the University of Michigan. He is Associate Professor of Music at the University of Southern California and is the Composer-in-Residence of the Pacific Symphony Orchestra. He has composed works for band, wind ensemble, orchestra, chamber ensembles, and the theatre. His music has garnered many prestigious awards including the Goddard Lieberman fellowship and Charles Ives Scholarship from the American Academy and Institute of arts and letters; the 1989 Walter Beeler memorial Composition Prize; the Ross Lee Finney Award; and first prize in the 11th annual Symposium for New Band Music in Virginia. The “New York Times” has described his music as “lean and muscular and above all, active, in motion.”

**Felix Mendelssohn-Bartholdy (1809 – 1847)**  
**Piano Concerto in g minor, Op. 25, No. 1 (1831)**

The child prodigy Felix Mendelssohn made his debut as a pianist when he was six and began composing when he was eleven. His celebrated composition, an incidental music to Shakespeare’s *A Midsummer Night’s Dream* was written in 1826, when he was seventeen, and it was published subsequently, in 1832, as his Opus 21. The **Piano Concerto in G minor** was conceived in a matter of days during Mendelssohn’s study trip to Rome in 1831.

Although it was dedicated to the charming young pianist Delphine von Schueroth, Mendelssohn wrote the concerto for his own performing tour, in which he was featured as a composer, piano soloist and conductor. An instant success, the Concerto attracted admiration from nobilities and dignities as well as fellow musicians, among them Franz Liszt whom Mendelssohn met in Paris. The electrifying first movement displays the non-stop virtuosity of the soloist, who is entrusted with passages of frenetic sixteenth-notes suspended momentarily only by the lyrical second theme.

**Edward Elgar (1857 – 1934)**  
**Pomp and Circumstance March Op. 39, No. 1 (1901)**

In the late 1890’s, Elgar planned a set of six marches which were to be suitable for both marching and concert use. Scheduled as opus 39, the first two appeared in 1901, the third in 1905, the fourth (also titled Ceremonial Processional and adapted for concert band in 1983 by Clare Grundman) in 1907 and the fifth in 1930. The sixth march was sketched but never completed.

Although the five marches have been widely performed, Pomp and Circumstance No. 1 has retained its popularity since it was premiered by the Liverpool Orchestra Society in 1901 (and recorded by the Sousa band in 1904.) Dedicated to that orchestra’s conductor, Alfred E. Rodewald, the march is still the most famous of all of Elgar’s works. Written with an honest pride in Britain’s love of ceremony, the march’s melody was requested by King Edward VII to be used as a coronation ode theme in 1902. Elgar readily agreed, admitting that such a tune “comes only once in a lifetime.” It was set to A. C. Benson’s text “Land of Hope and Glory.” For years it was the required accompaniment for newsreel glimpses of Britain’s royal family.

**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.



**THE 2006-2007 LOS ALAMOS COMMUNITY WINDS**

