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Upcoming Concerts!

**Legends of the Rings**  
Saturday, May 16, 2009 7:00 p.m.  
White Rock Baptist Church

**Independence Day Concert**  
Saturday, July 4, 2009 Time TBA  
Overlook Park

**Fall Concert**  
Saturday, September 26, 2009  
Time and Location TBA

The Los Alamos Community Winds rehearse on Tuesdays from 7:00 – 9:00 p.m.  
September through May in the Los Alamos High School Band Room and  
June – August at White Rock Baptist Church. 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**

# MUSIC OF SCOTLAND

WITH SPECIAL GUESTS

**DON MACHEN, PIPER**

AND

**THE ALBUQUERQUE AND FOUR CORNERS**  
**PIPES AND DRUMS**

**SATURDAY, FEBRUARY 21, 2009 7:00 P.M.**

**WHITE ROCK BAPTIST CHURCH**

**FREE ADMISSION SUGGESTED DONATION ~ \$5.00 PER GUEST**  
**VISIT OUR WEBSITE AT [WWW.LACW.ORG](http://WWW.LACW.ORG)**

# PROGRAM

## TRADITIONAL SCOTTISH MUSIC

BY

## THE ALBUQUERQUE AND FOUR CORNERS PIPES AND DRUMS

Three Scottish Vistas.....William Owens

- 1. This Proud People
- 2. The South Skye
- 3. Glasgow, The West End

Perthshire Majesty.....Samuel R. Hazo

Phil Tubesing, soprano saxophone

Ivanhoe.....Elliot del Borgo

Four Scottish Dances, Op. 59.....Malcolm Arnold  
*transcribed by John Paynter*

- 1. Pesante
- 2. Vivace
- 3. Alegretto
- 4. Con Brio

## INTERMISSION

Invercargill March.....Alex Lithgow

Loch Ness, A Scottish Fantasy.....Johan de Meij

Don Machen, pipes

Ye Banks and Braes o’ Bonnie Doon.....Percy Grainger

Old Scottish Melody.....Traditional  
*setting by Charles A. Wiley*

Mannin Veen.....Haydn Wood

# PERSONNEL

## Piccolo

Shari Adams  
Joann Howell

## Flute

Kunegunda Belle  
Kaye Dunn  
Carolynn Katz  
Lauren McGavran†  
Debbie Wrobleski  
Justine Yang\*

## Oboe

Julie Bremser†  
Madeline Margevicius\*  
Anne-Marie Peetersweem

## English Horn

Julie Bremser

## Bassoon

Leatha Murphy†  
Adam Trebs

## Clarinet

Shannon Burns\*  
Bob Chrien  
Lori Dauelsberg  
Bryan Fearey  
Joyce Guzik  
Kim Letellier  
Robert Pelak†

## Bass Clarinet

Laura Matthews

## Alto Saxophone

Jonah Katz\*  
Paul Lewis†  
Alex Martin\*

## Tenor Saxophone

Craig Martin

## Baritone Saxophone

Phil Tubesing

## Trumpet

Mike Burns  
Dean Decker  
Steve Doorn  
Dave Korzekwa  
Bruce Letellier†  
Caroline Wurden\*  
Glen Wurden

## Horn

James Beinke  
Angela Herring  
David Rogers  
Paul Sieck†  
Dov Shlachter\*

## Trombone

Robert Frazer  
Philip Jones  
Adam Nekimken\*†  
Jake Poston\*

## Euphonium

Rex Hjelm†  
Eli Berg\*

## Tuba

Deniece Korzekwa†  
Henry Stam\*

## Percussion

Kip Bishofberger†  
Kate Bowman  
Lucy Frey  
Dee Morrison  
Carl Necker

## Harp

Sheila Schiferl

## Piano/Organ

Donna Smith

\* Student member  
† Principal

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### 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. His trombone instructors have included, William Cramer and John Drew. 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 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, son Alex, and daughter Abby. He also performs as principal trombone with both the Los Alamos Symphony and the Santa Fe Community Orchestra and teaches low brass instruments privately.



### ABOUT OUR SOLOIST AND GUESTS

**Don Machen** is the current organizer/default P/M of the Albuquerque & Four Corners Pipes and Drums. He joined the band when it was the Albuquerque Pipes and Drums in early 1983, and has played with the group ever since that time.

Don began piping at the age of 12 in the Bay Area of Northern California, and played for 6 years with several bands. University life and the Navy created a break, as did getting married and working in Switzerland. Don plays a set of Hardy pipes, which he purchased in 1977 during a sabbatical year in the UK. In 1982, he attended a Colorado piping workshop in that began a constant stream of workshops and piping schools over the past 20+ years.



Besides organizing the band, he was a solo competition piper, playing light music in Grade II and piobaireachd in Grade I. In his professional life, he has worked for the Lawrence Livermore and Berkeley National Laboratories, CERN in Geneva, Switzerland, the Los Alamos National Laboratory and the Daresbury Laboratory in the UK. In 1983 he formed his own company, Scientific Systems International, Ltd. in Los Alamos doing electrical and electronic engineering for the scientific community. The company has survived his piping career either because of it--or perhaps in spite of it.

**The Albuquerque & Four Corners Pipes and Drums** was formed by an amalgamation of the Albuquerque Pipe and Drums and the Four Corners Pipe Band (Durango, Colorado & area) in 1984. Shortly thereafter, the band was granted the non-profit, tax-exempt 501(c)(3) status as a educational/cultural organization and a non-profit corporation within the State of New Mexico.

Because of the scarcity of pipers and Scottish drummers in the Southwest at the time the band was formed, the two bands joined forces to allow the group to compete in the regional Scottish and Irish festivals in the Rocky Mountain region. From its first competition year in 1985, it have participated in the competition arena as a Grade IV pipe band within the Western United States Pipe Band Association. The Albuquerque & Four Corners Pipes and Drums strives, above all, to produce good music that is enjoyable for both others and ourselves to listen to. The education process is probably its most important produce, with pipers and drummers learning their avocation and having a great time at doing so.

The band is currently led by Piper Donald Machen of Los Alamos, NM. Members now reside in Los Alamos and Santa Fe, and at one time came from as far away as Grants, Durango and Mesa Verde, Colorado. Graduates of the organization live in Colorado, California, Pennsylvania and Switzerland.

The band also joins forces with highland dancers when the occasion warrants providing a show of many highland and national Scottish dances done to pipe music.

Besides performing and competing in local and regional highland festivals, the band also performs in the public during parades, theatre shows, weddings, parties and St. Patrick's Day celebrations. Look at the section of the web page dealing with booking the band for a performance or other engagement and also look at the schedule of activities for the band in another part of the web page.

PROGRAM NOTES

**William Owens (b. 1963)**  
**Three Scottish Vistas (2007)**

William Owens is a native of Gary, Indiana. His career as a music educator spans over twenty years, and he is very active as a composer, clinician and conductor throughout the United States.

Since 1993, Owens has written over sixty commissioned and published works for middle school and high school concert bands. His music is programmed at prestigious venues, such as the Mid-West International Band and Orchestra Clinic, and appears on required music lists both nationally and abroad. Principal commissions include those from the California Band Directors Association, the Florida Bandmasters Association, the Chicago Public Schools Bureau of Cultural Arts, and the Texas University Interscholastic League. He is the winner of the ASCA Plus award and a two-time recipient of the Forrest L. Buchtel Citation for Excellence in Band Composition. Professional memberships include ASCAP, the American Composers Forum (ACF), The Mansfield (TX) Wind Symphony, and the Texas MEA. William resides in Fort Worth, Texas with his wife Georgia.

This short three-movement work paints a picture of one of the most beautiful and historically rich countries in the world. The first movement, This Proud People, quotes bits of Scotland the Brave, the unofficial anthem of Scotland, before introducing the sounds of a traditional pipe and drum band. The second movement, The South of Skye, pays tribute to countless quiet sandy beaches and small islands. The final movement, Glasgow, the West End, salutes this culturally rich area with a wild fiery jig that continues to accelerate to a powerful conclusion.

**Samuel R. Hazo (b. 1966)**  
**Perthshire Majesty (2003)**

Samuel R. Hazo received his Bachelors and Masters degrees from Duquesne University, where he served on the Board of Governors and was honored as an Outstanding Graduate in Music Education. Mr. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university band director. A prominent composer of wind band and chamber ensemble works, he has also written for television, radio, and stage. In 2003 he became the first composer to win both composition contests of the National Band Association with his *Perthshire Majesty (2003)* and *Novo Lenio (2001)*. Mr. Hazo now resides in Pittsburgh, PA, where he serves on the faculty of the Upper St. Clair School District. He is also active as a clinician and guest conductor.

*Perthshire Majesty* was commissioned by the Tara Winds of Atlanta, Georgia, David Gregory conductor. It was winner of the 2003 William D Revelli Composition Contest. The composer credits the Scottish ancestry of Mr. Gregory as the inspiration for his choice of style. The work is based on a Scottish ballad of County Perthshire in Scotland. By the 18th Century, the area of Perthshire was leading the development of what is now called Scottish traditional music. Mr. Hazo resides in Pittsburgh, Pennsylvania. His illustrious career includes being the first composer in history to win both composition contests sponsored by the National Band Association, the William D. Revelli in 2003 for *Perthshire Majesty* and the Merrill Jones contest in 2001. He has composed for professional, university, and public schools levels in addition to writing original scores for television, radio, and the stage. He is a graduate of Duquesne University where he earned both bachelors and masters degrees.

THE ALBUQUERQUE AND FOUR CORNERS PIPES AND DRUMS

LEADER Don Machen	
PIPERS	DRUMMERS
Rebecca Dempsey	Caroline Spaeth-snare
Anthony Puckett	Scott Beguin-snare
Leslie Puckett	Christine Rand-base
Tristan Goodwin	Margaret Guthrie-tenor



\*\*\*\*\*

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These locally owned businesses are already participating in the program and donating to Los Alamos Community Winds. Please join this incredible community effort; register your LANB card or pick up a community card and visit these businesses today!

**Charles A. “Pete” Wiley (b. 1925)**  
**Old Scottish Melody (1978)**

Charles A.Wiley came from a band-oriented family; his father and uncle were both famous college band directors in the states of Texas and Kansas, respectively. Charles Wiley started clarinet lessons at age nine but soon changed to oboe. His college career was interrupted by military service as a navigator in the navy during World War II. He returned to college at Texas Tech after the war and earned a degree in mathematics. He changed careers and earned a master’s degree and doctorate at the University of Colorado. In 1952 he went to Lamar University where he founded a band consisting of 20 students. The group grew to include over 300 members and in 1972 the Board of Regents awarded Wiley a cash prize and the lifetime title of Regent’s Professor for his distinguished teaching. He and his wife founded TRN Publishing Company – the name, That’s Really Nice, typifies his droll sense of humor.

The melody for this arrangement is the old Scottish tune, *Auld Lang Syne* scored for band in the style of Percy Grainger’s *Irish Tune from County Derry*.

Intellectual music is for the head; rhythmic music is for the feet; this expressive arrangement by Wiley is for the heart.

**Haydn Wood (1882 - 1959)**  
**Mannin Veen (1933)**

Haydn Wood was born in the Yorkshire town of Slaithwaite on March 25, 1882. When he was three years old his family moved to the Isle of Man, which was often a source of inspiration for him. In 1887, at the Royal College of Music, he studied violin with Enrique Fernandez Arbos and composition with Charles Villiers Stanford

From 1913 to 1926, he toured extensively with the soprano Dorothy Court whom he married in 1909. He also gained considerable success from his works, particularly his songs. From 1939, he served as a director of the Performing Right Society.

On the occasion of his 70th birthday he was given a full concert dedicated to his music by the BBC. He died in a London nursing home on March 11, 1959, two weeks before his 77th birthday.

The title of this work translates to ``Dear Isle of Man." Using four Manx folk songs from this heritage, Wood paints an enchanting tone poem. *Mannin Veen* is a remarkable work that demonstrates many of the nationalistic characteristics of English composers of this period.

The first theme, *The Good Old Way*, is an old and typical air written mostly in the Dorian mode to produce a somber feeling. A portion of the tune in the major key is attributed to Primitive Methodism introduced into the Isle of Mann about the time of Wood's birth in 1882. The second tune, introducing the lively section of the work, is based on the reel *The Manx Fiddler*. Sir Thomas Chaloner, the English naturalist writing in the middle of the seventeenth century, remarked that the Manx people were:

``*much addicted to the music of the violyne, so that there is scarce a family in the Island, but more or less can play upon it; but as they are ill composers, so are they bad players.*"

*Sweet Water in the Common*, the third tune, relates to the old practice of summoning a jury of twenty-four men, comprised of three men from each of the parishes in the district where the dispute took place, to decide questions connected with watercourses, boundaries, etc. The fourth and last tune is a fine old hymn, *The Harvest of the Sea*, sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds.

**Elliot del Borgo (b. 1938)**  
**Ivanhoe (1999)**

Elliot del Borgo is an American composer for winds and strings. He is also in demand as a guest conductor. Though Del Borgo's primary instrument is trumpet, his love of percussion is apparent in his works, which typically focus around intricate percussion parts and an immense variety of instruments and complex rhythms. His style of writing has a rhythmic, sometimes atonal quality.

His works include *Do Not Go Gentle Into That Good Night*—an orchestral piece based on a villanelle of the same name by Dylan Thomas— and *Rituale* that is reminiscent of The Rite of Spring by Igor Stravinsky. He also has written countless multiple percussion ensemble and solo pieces for percussion, such as Mosaics For Percussion (a four part ensemble piece), and composed the music for the Closing Ceremonies of the 1980 Winter Olympics in Lake Placid, New York. Another notable piece is his 11-minute *Parable*. He has also published about 600 pieces for junior high and high school bands and orchestras, including Prelude and Primal Danse, Dorian Rhapsody, Ancient Moon, Fantasia for Strings, Wexford Circle, and several others.

Del Borgo holds degrees from the State University of New York, Temple University and the Philadelphia Conservatory, where he studied with Vincent Persichetti. An award-winning member of ASCAP, former Professor of Music at the Crane School of Music, and composer of music for 1980 Olympic Winter Games in Lake Placid, much of Del Borgo's work is available from several leading publishers.

Ivanhoe is a dark, brooding minor piece by Elliot del Borgo, who is well known in band circles for such works. In 1999, the composer wrote the following about his work: “The times of medieval knighthood were filled with tales of drama, glory, bravery in battle. This powerful tone poem depicts the legend of Ivanhoe, one of the storied Knights of English lore.”

**Malcolm Arnold (b. 1921)**  
**Four Scottish Dances, Op. 59 (1957)**

Malcolm Arnold has created for himself a significant and some-what unique position in contemporary British music. At a time when much new music is foreboding or despairing, his optimistic outlook and high spirits are the more welcome. He was born in Northampton, a town with con-siderable musical tradition. He studied at the Royal College of Music, where he would later return as an instructor. His list of works includes nine symphonies, twenty concertos, much chamber music, five ballets, and music for several films; he received an Oscar for his music for the 1958 film, Bridge on the River Kwai. His suites of English, Scottish, and Cornish dances are hallmarks of his repertoire. He served many years as principal trumpet player in the London Philharmonic Orchestra.

Malcolm Arnold has composed a number of “national dances”. The *Four Scottish Dances*, composed in 1957, are original works that employ traits and timbres derived from Scottish folk music. The opening movement (Pesante) is in the style of a strathspey, a slow Scottish dance from the strath valley of Spey, with a hint of bagpipes and their drones. A lively reel starts off the second movement (Vivace). The bassoon’s melody brings visions of the town drunk, who is whisked away with the return of the reel. In the third movement (Allegretto), Arnold provides “an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides.” The last movement (Con brio) is a lively fling filled with a sense of abandonment.

**Alexander Frame Lithgow (1870 – 1929)**  
**Invercargill March (1909)**

Alex Lithgow was a Scottish-born, New Zealand and Australian based composer and bandleader known as the "Sousa of the Antipodes".

Invercargill March is named after Lithgow’s home town of Invercargill. It rates alongside the other of the world’s top marches - John Philip Sousa’s *Stars & Stripes Forever*, Kenneth Alford’s *Colonel Bogey*, and Johann Strauss’s *Radetsky March*. It is especially popular in the United States of America being a top favorite of the US Marines. It was the Regimental March of the 56th Infantry Regiment of the New York Guard during World War

In his book 'Invercargill - 150 Years' Lloyd Esler's opening sentence reads

*"Invercargill was done a fine favour by Alex Lithgow who named his famous march after his boyhood home. The Invercargill March is possibly the best advertisement the town has ever had as the work is a brass-band favourite and the word 'Invercargill' is whispered amongst audiences worldwide. There is only one Invercargill in the world - this one".*

When Invercargill hosted the national Brass band contest in 1909, Alex’s brother Tom asked for a test piece for the contest and Alex offered this piece to the city. On the music he wrote ...

*“ To Invercargill, the Southernmost City in New Zealand (End of the World), and its Citizens, I dedicate this March as a memento of the many pleasant years spent there in my boyhood. ”*

In the 1920’s words were written to the tune by an Frank Baker Murn, a postmaster. Murn's wife Edith Murn was a recording artist for the Mastertouch piano roll company in Sydney, Australia, and since policy was to print words on the rolls for sing-a-longs wherever possible, Murn often obliged by writing lyrics when none were available. Local radio announcer John O’Connor featured these words in his broadcasts.

*Though I've sailed o'er seas and wandered far from homeland  
There's a yearning strong that calls me back to my land  
Where in boyhood days I used to laugh and play  
Then life to me then it seemed was all play free of care  
Joyous hours I remember all my pals of good old school days  
And our motto 'Play the Game' 'twill serve you always.*

*I long for my old home-town to greet with hand-clasp all friends so true  
The memories of boyhood days throughout the years will never fade  
And someday I will return to mountains high and green leaf'd fern  
'Twill always be so dear to me my land so free in Southern Seas  
With its emblem in the sky 'twill greet me as my ship draws nigh.*

*Invercargill 'tis the only place that I adore  
And my dear old pals I long to see them all once more  
Soon my ship will be a-sailing o'er the deep blue sea  
To my dear old home, the gem of all the Southern Seas.*

**Johan de Meij (b. 1953)**  
**Loch Ness, a Scottish Fantasy (1989)**

Johan de Meij was born in Voorburg, Holland. He received his musical education at the Royal Conservatory in the Hague, where he studied band conducting and trombone. After his graduation, he gained an

international reputation as an arranger of classical and popular works. His first composition for symphonic band, *Symphony No. 1 ``The Lord of the Rings''*, was awarded the first prize at the prestigious Sudler International Wind Band Composition Competition 1989 in Chicago. Johan de Meij is an accomplished musician, performing on trombone and euphonium in groups such as the Dutch Brass Sextet, the Amsterdam Trombone Quartet, and the Amsterdam Wind Orchestra.

The symphonic poem *Loch Ness* consists of five through-composed impressions of this mysterious Scottish Lake.

I) The Lake At Dawn - calm, static, sonorous blocks depict the troubled opaque water surface and the enormous depth of the Lake at daybreak.

II) Urquhart Castle - the rising early-morning mist reveals the distant ruins of Urquhart Castle, represented by a solemn theme in the trombones which is taken over by the full band, thus evoking the illustrious past of this fortress besieged so many times.

III) Inverness: Bagpipes and Tourists - the music takes us down to the town of Inverness where the first tourists mark the slow but steady start of a new season to the sound of a Scottish melody.

IV) Storm - suddenly a heavy wheater breaks: fierce gusts of wind and heavy showers transform the erstwhile calm surface into an obscure and whirling mass of water, and clouds rapidly passing over offer an eery scene...

V) Conclusion - storm and rain gradually decrease and when everything is quiet again we are granted a last view of the Lake in its full glory.

**Percy Aldridge Grainger (1882 -1961)**  
**Ye Banks and Braes O’Bonnie Doon (1932)**

Percy Grainger was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of “primitive” techniques such as parallelism. Born the son of an architect in Brighton, Victoria, Australia, Percy Grainger was a precocious pianist, and the proceeds of a series of concerts, given at the age of twelve, enabled him to study at Frankfurt for six years. After that, he began his European career as a concert pianist, settling in London in 1901. He came to the U. S. in 1915 and enlisted as an army bandsman at the out-break of World War I. He became a United States citizen in 1919. It was during his stay in England that he became passionately involved in collecting and arranging folk songs. Grainger never had the slightest hesitation in pumping anybody he came across. He would go up to a man ploughing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world.

The river Doon flows gracefully between the Loch Doon and the Firth of Clyde in Stirlingshire, Scotland. It was the inspiration for Robert Burns’ poem The Banks of Doon, written in 1783, telling of a forsaken young woman of rank who bore a child without the sanction of the Church. Burns, a scholar of Scottish tunes, set the poem to music a few years later.

<i>Ye banks and braes o' bonnie Doon, How can ye bloom sae fresh and fair? How can ye chant ye little birds, And I sae weary, fu' o' care?</i>	<i>Ye'll break my heart, ye warbling birds, That wanton through the flow'ry thorn, Ye 'mind me o' departed joys, Departed never to return.</i>
--	--

Originally scored in 1903 for a chorus of single voices, whistlers, and harmonium, Grainger’s band setting gives continuous harmonic support to the five note melody, implying the steady flow of the river past its banks and hillsides (braes).

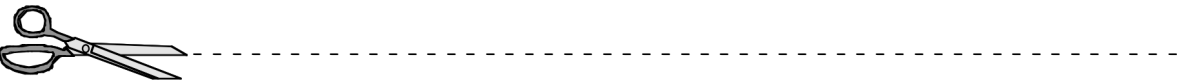


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- \$100 - \$499.....Etude

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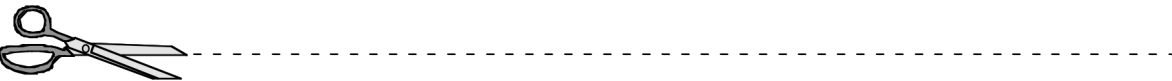
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