

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 Public Schools  
Eugene Schmidt, superintendent  
Los Alamos High School Band  
Mr. Zane Meek  
Kelly Myers  
Pet Pangaea  
New Mexico Sunport  
KRSN  
KUNM  
Los Alamos Chamber of Commerce  
Los Alamos Arts Council  
CB Fox Department Store  
Dixie Girl  
China Moon  
Hill Diner  
Timeout Pizza

This concert and season made possible by generous grants from Los Alamos National Bank and Los Alamos MainStreet



**LANB**

Creating a better way.



LOS ALAMOS  
MAINSTREET

*Photocopying provided by*

**Aspen Copies**

*Poster Mounting provided by*

**Village Arts**

**Special thanks to R.S.V.P. for poster distribution**

### **Upcoming Concerts!**

#### **Independence Day Concert**

Thursday, July 4, 2013  
Overlook Park  
Time TBA

#### **2013-2014 Season Opener**

with special guest conductor, Robert Sheldon  
Saturday, October 5, 2013  
Crossroads Bible Church  
7:00 p.m.

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 LOS ALAMOS CHORAL SOCIETY LOS ALAMOS HIGH SCHOOL CHOIRS

JOINTLY PRESENT

## *Beethoven* *Symphony No. 9 in D Minor,* *Op. 125*

*with Guest Soloists:*

*Louise Mendius, Soprano*

*Melissa Riedel, Soprano*

*Andreas Tischhauser, Tenor*

*Loren Jacobson, Baritone*

**SUNDAY, MAY 5, 2013 AT 4:00 PM**

**DUANE SMITH AUDITORIUM**

**FREE ADMISSION**

**SUGGESTED DONATION - \$10.00 PER GUEST**

**PROCEEDS BENEFIT THE LAHS CHOIR PROGRAMS**

FOR MORE INFORMATION VISIT [WWW.LACW.ORG](http://WWW.LACW.ORG)

Program

Symphony No. 9 in D minor, Op. 125.....Ludwig van Beethoven

- I. Allegro ma non troppo, un poco maestoso
- II. Scherzo: Molto vivace – Presto
- III. Adagio molto e cantabile – Andante moderato – Tempo primo – Andante moderato – Adagio – Lo stesso tempo
- IV. Presto – Allegro ma non troppo – Vivace – Adagio cantabile
  - Allegro assai – Presto:
    - “O Freunde”
  - Allegro molto assai:
    - “Freude, schöner”
  - Götterfunken – Alla marcia – Allegro assai vivace:
    - “Froh, wie seine Sonnen”
  - Andante maestoso:
    - “Seid umschlungen, Millionen!”
  - Adagio ma non troppo, ma divoto:
    - “Ihr, stürzt nieder”
  - Allegro energico, sempre ben marcato:
    - “Freude, schöner Götterfunken – Seid umschlungen, Millionen!”
  - Allegro ma non tanto:
    - “Freude, Tochter aus Elysium!”
  - Prestissimo, Maestoso, Molto Prestissimo:
    - “Seid umschlungen, Millionen!”



Los Alamos Community Winds

Executive Board

- Joyce Guzik, President
- Carolynn Katz, Secretary
- Dave Korzekwa, Treasurer
- Allie Thompson, Librarian
- Craig Martin, Member-at-Large
- Jo Ann Howell, Member-at-Large

Los Alamos Choral Society

Board of Directors

- Wendy Swanson, President
- Don Dubois, Secretary
- Chuck Tallman, Treasurer
- Marilyn Doolen, Librarian

Personnel

Piccolo

Jo Ann Howell

Solo Flute

Gregory Armstrong  
Lauren McGavran†

Flutes

Mary Ann Martinez  
Andrea Cherne  
Carolynn Katz  
Wendy Keffeler  
Loree Lynch  
Ivanna Austell

Oboe

Julie Bremsert†  
Madeline Margevicius\*  
Jennifer Necker\*

Bassoon

Dennis Davies-Wilson  
Kathy Lestone\*

Solo Clarinet

Joyce Guzik†  
Claire White

Clarinets

Charlotte Berg\*  
Frank Cherne  
Lori Dauelsberg  
Bryan Fearey  
Janet Hill  
Robert Pelak  
Aneesh Pawar\*  
Allie Thompson

Bass Clarinet

Ted Ross\*

Alto Saxophone

John Berg  
Rob Dunham  
Quinn Marksteiner†

Tenor Saxophone

Jonah Katz\*  
Craig Martin

Baritone Saxophone

Phil Tubesing

Trumpet

Dave Korzekwa  
Bruce Letellier†

Cornets

Aaron Bao\*  
Mandy Marksteiner  
Peter McLachlan  
Gene Schmidt

Horn

James Beinke  
Elizabeth Hunke  
Russ Woods†

Trombone

Brandon Bao\*  
Robert Frazer  
John Hendricks  
Philip Jones  
Bruce Warren†

Euphonium

Rex Hjelm

Tuba

Sean Dunham\*  
Deniece Korzekwa†  
Steve Ross

Cello

Glenna Carinci  
Kathleen Clark

Timpani

Kip Bishofberger

Percussion

Lucy Frey  
Dee Morrison  
Carl Necker

\* Student member  
† Principal

Benefactors

Symphony Level	\$3000+
Concerto Level	\$1000 - \$2999
Los Alamos National Bank Los Alamos National Security Volunteer Match United Way Anonymous	
Sonata Level	\$500 - \$999
Etude Level	\$100 - \$499
Gary and Marilyn Doolen J. Arthur Freed Michael Lyon Mary Frances and Peter H. Naffziger Donald and Katherine Vives Anonymous	

## About the directors

**Ted Vives** is currently in his 13th season as musical and artistic director for the Award-Winning Los Alamos Community Winds. 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. 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 with the composer conducting at the Sydney Opera House by the Tallahassee Winds during their 2004 tour of Australia. In 2003 and 2010, he received the honor of being selected as the Commissioned Composer for the Professional Music Teachers of New Mexico. He is the winner of the 2011 American Prize for Composition (<http://www.theamericanprize.org>).

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, the National Band Association and the Conductor's Guild. He resides in Los Alamos, New Mexico with his wife Paula, son Alex, and daughter Abby. He also performs as principal trombone with the Santa Fe Community Orchestra and teaches low brass instruments privately.



**Jason Rutledge** is completing his third year of public school teaching and his first year as Director of Choral Music at Los Alamos High School. During these years, his choirs have consistently made superior ratings at both District and State Competitions. Mr. Rutledge completed his undergraduate study at the University of Arkansas under the vocal instruction of Dr. Eddie Jones and choral conducting expertise of Dr. Graeme Langager.

**Mary Badarak** is Music Director of the Los Alamos Choral Society since the fall of 2005. Since 2005, she has led them in performances of such masterpieces as Mendelssohn's *Elijah*, Handel's oratorios *Israel in Egypt* and *Messiah* and Ralph Vaughan Williams' *Dona Nobis Pacem*.

She is also Artistic Director for the Santa Fe Music Works where she leads workshops in choral singing, chamber music, composition and musicianship. This spring, Dr. Badarak prepared a group of 27 choral musicians - several from LACS - to travel to New York City, where on April 15 they joined other choral musicians from all over the United States to sing the Verdi *Requiem* under the direction of noted composer and conductor John Rutter in Carnegie Hall.

Her Christmas carol *Brightest and Best* won the national *Welcome Christmas!* Carol Competition sponsored by the American Composers Forum and *Vocal Essence* Choral Ensemble. Her composition *Explorers* for Chorus (SATB) with String Quartet was selected to receive a reading by the Plymouth Choral Series under the direction of Philip Brunelle in the first annual Essentially Choral Reading Sessions sponsored by the Jerome Foundation and the American Composers Forum. In 2003, two of Badarak's settings of poems by Denise Levertov - *Lady Julian of Norwich* and *Caedmon* - were presented in the New York debut recital of Arietha Lockhart in Carnegie Hall. She has produced three CD recordings: "In The Moon of Wintertime" (2010), "I'll Sing On" (2002), and "Music In the Cathedral of St Phillip" (2001). She is active in the American Composers Forum, the American Music Center and the College Music Society and is a member of ASCAP. Her choral works are published by G. Schirmer, Hal Leonard Publications and by her signature publishing company Villa Wisteria Publications.

In her day job, Mary Badarak is Library Director for the Irene S. Sweetkind Public Library in Cochiti Lake.

## Program Notes

### Ludwig van Beethoven 1770 - 1827 Symphony No. 9 in D Minor, Op. 125

Beethoven began concentrated work on this symphony in 1822 and completed it in February 1824. The first performance was given on May 7, 1824, at the Kärntnertor Theater in Vienna.

There's something astonishing about a deaf composer choosing to open a symphony with music that reveals, like no other music before it, the very essence of sound emerging from silence. It is a masterstroke, to be sure, but for Beethoven it must also have been both painful and cathartic. The famous pianissimo opening – sixteen measures with no secure sense of key or rhythm – does not so much depict the journey from darkness to light, or from chaos to order, as the birth of sound itself or the creation of a musical idea. It is as if the challenges of Beethoven's daily existence – the struggle to compose music, his difficulty in communicating, the frustration of remembering what it was like to hear – have been made real in a single page of music.

This symphony shows Beethoven using all the subtlety and mastery of his craft to reach an even wider audience and to touch the common man as never before. He meant for it to be music's first crossover composition – a breakthrough work. It's also likely that in Schiller's hymn to universal brotherhood, (the text he picked for the symphony's finale) Beethoven found the sense of community he craved as a comfort against personal loss, loneliness, and the terrifying sense of always feeling somehow apart, even though he was at the peak of his career. The struggle to communicate is the narrative that runs throughout this symphony, as Beethoven finally makes clear in his choral finale, when sound is literally given voice. The Ninth Symphony pushes the boundaries of art as Beethoven understood them. His own search for new compositional procedures – and there are many wildly original ideas in this symphony – underlies the whole work: the striving toward what Goethe called "the fulfillment of beautiful possibilities."

Beethoven's grandest symphony and most influential composition and a genuinely pivotal work in the history of music was not recognized at first as a landmark. The night of the premiere, Beethoven went home in a funk over the meager profits, and he was keenly disappointed because the entire evening had been staged to prove that he still had box office appeal in Vienna. Thirty of Vienna's leading music lovers had recently written to him as a way of goading him into playing his new works, and the concert of May 7, 1824, at which the Ninth Symphony was first performed, was his response.

By 1824, Beethoven was almost completely deaf. He had long ago given up playing the piano in public, and although he was billed as the conductor for the concert, (and from accounts of the performance did indeed appear to beat time and turn the pages of his score. There is even an account that he also engaged in some over-the-top theatrical gesturing), the players and the singers had been cautioned beforehand to pay no attention to him. Instead, they all followed the discreet, utterly reliable beat provided by Michael Umlauf, the concertmaster.

In one of the most famous accounts in all music, the audience burst into applause. Some accounts say it was at the end of the scherzo, others at the end of the symphony. Beethoven, unable to hear the ovation, stood leafing through his score unaware, his back to the crowd. Only when the contralto soloist, Carolyn Unger, tapped him on the shoulder and turned him around did he see his public applauding wildly.

In truth, it must have been a miserable performance, hastily prepared under the composer's sadly compromised direction, for a public which can't reasonably have been expected to fully grasp what they were hearing. The reviews were mixed. Louis Spohor wrote:

*"The fourth movement is, in my opinion, so monstrous and tasteless and, in its grasp of Schiller's 'Ode,' so trivial that I cannot understand how a genius like Beethoven could have written it. I find in it another proof of what I had already noted in Vienna, that Beethoven was wanting in aesthetic feeling and in a sense of the beautiful."*



However, another critic penned:

*"...the effect was indescribably great and magnificent, jubilant applause from full hearts was enthusiastically given the master, whose inexhaustible genius revealed a new world to us and unveiled never-before-heard, never-imagined magical secrets of the holy art!..."*

A second performance, given on a beautiful Sunday afternoon sixteen days later, was even less successful; the house was barely half full (possibly due to the lovely weather) and ticket sales did not begin to cover expenses. The work that Beethoven had written to surpass everything he already had accomplished in the field of the symphony – the work with which he was determined to move mankind as never before – had failed him. For several years after Beethoven’s death, his Ninth Symphony was considered too difficult to perform and too long to program easily. Although it won champions right from the start, it was not established in the repertoire until the middle of the nineteenth century. Richard Wagner was a particularly staunch advocate and even conducted it at the dedicatory concert for his Bayreuth Festspielhaus in 1872. From then on, the Ninth Symphony has maintained its singular status as a cultural symbol of unsurpassed importance.

Since his early twenties, Beethoven had wanted to write music for Schiller’s *An die Freude* (Ode to joy), a glorified drinking song with a strong humanistic message. He toyed with it several times, sketched a number of musical ideas, and even included two lines from Schiller in his opera *Fidelio*. When he finally settled down to work on a new symphony, he was impatient to pull together all the ideas that had been germinating in his imagination for thirty years.

It was probably inevitable that this would be his grandest symphony. It is the last in a series of scores that are Beethoven’s most monumental achievements in several forms: the *Hammerklavier* Piano Sonata, the *Diabelli Variations*, and the *Missa solemnis*. They are all crowning works, summarizing everything Beethoven knew. The Ninth Symphony stands apart from Beethoven’s other symphonies—and from nearly all that follow it, as well – by virtue of its humanistic message, enormous scale, and organic unity of design.


The humanistic message of Beethoven’s Ninth has been welcomed far and wide – from Japan, where New Year’s sing-along performances are as popular as our *Messiahs* to Berlin, where, to celebrate the destruction of the Wall in 1989, Leonard Bernstein changed *Freude* (joy) to *Freiheit* (freedom), claiming that “Beethoven would have given us his blessing in this heaven-sent moment.”

Beethoven’s Ninth also has been raided for the popular music and for television commercials, and it has survived its terrifying misappropriation during one of our darkest hours, when it became a staple of the Third Reich during the 1930s and ’40s and was performed to honor Hitler’s birthday. The Ninth has the power to transcend the here and now, as well as the remarkable potential to endure horrors we cannot yet imagine. To paraphrase Maynard Solomon, one of the finest Beethoven biographers:

*“If we lose the dream of the Ninth Symphony, there remains no counterpoise against the engulfing terrors of civilization, nothing to set against Auschwitz, Vietnam [and other more recent atrocities] as a paradigm of humanity’s potentialities.”*


For this afternoon’s performance, Los Alamos Community Winds director Dr. Ted Vives has faithfully transcribed Beethoven’s orchestral accompaniment for concert band keeping the original scoring for winds, brass, and percussion intact. While the majority of the original string parts are covered by various instruments in the woodwind section, some parts are covered by brass as well. Additionally, the transcription has retained the original cello and bass parts to remain as authentic as possible.

*Program notes by Philip Huscher. Revised, edited, and with additional material by Ted Vives*



# Aspen


## COPIES & OFFICE SUPPLIES



**1907 Central Ave.**  
**Ph: 661-3008**  
**Fax: 662-0935**

**Stationery, Signs, FEDEX**  
**and all your photocopying needs.**

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





### Concert Prelude @ Dixie Girl

Join us for a light dinner & cocktails before the concert

#### Concert Specials

Schramsberg Champagne or Qupe Chardonnay 1/2 bottle \$22  
Cotes du Rhone \$24 bottle    Champagne Cocktail \$6  
Smoked Salmon Caviar Blini Torte, Shrimp Sate & Pistachio Chutney  
Assorted Cheeses and Crudites

Or Join us for Sunday Brunch 11- 3 before the matinee

Reservations 662-1436    Dinner 5-8pm Tues-Sat    Brunch 11-3 Sun





## LANB is proud to support the Los Alamos Community Winds



**LANB**

Creating a better way.

Los Alamos / Santa Fe: (505) 662-5171  
Albuquerque: (505) 449-5100  
Toll Free: (800) 684-5262



O Freunde, nicht diese Töne!  
Sondern laßt uns angenehmere anstimmen,  
und freudenvollere.  
Freude! Freude!

Freude, schöner Götterfunken  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum!  
Deine Zauber binden wieder  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.  
Wem der große Wurf gelungen,  
Eines Freundes Freund zu sein;  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund!  
Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küße gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott.  
Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.  
Seid umschlungen, Millionen!  
Diesen Kuß der ganzen Welt!  
Brüder, über'm Sternenzelt  
Muss ein lieber Vater wohnen.  
Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn über'm Sternenzelt!  
Über Sternen muss er wohnen.  
Finale repeats the words:  
Seid umschlungen, Millionen!  
Diesen Kuß der ganzen Welt!  
Brüder, über'm Sternenzelt  
Muss ein lieber Vater wohnen.  
Seid umschlungen,  
Diesen Kuß der ganzen Welt!  
Freude, schöner Götterfunken  
Tochter aus Elysium,  
Freude, schöner Götterfunken!

Oh friends, not these tones!  
Rather, let us raise our voices in more pleasing  
And more joyful sounds!  
Joy! Joy!

Joy, beautiful spark of divinity  
Daughter of Elysium,  
We enter, drunk with fire,  
Into your heavenly sanctuary!  
Your magic reunites  
What custom strictly divided.  
All men will become brothers,  
Where your gentle wing rests.  
Whoever has had the great fortune  
To be a friend's friend,  
Whoever has won a devoted wife,  
Join in our jubilation!  
Indeed, whoever can call even one soul,  
His own on this earth!  
And whoever was never able to, must creep  
Tearfully away from this band!  
Joy all creatures drink  
At the breasts of nature;  
All good, all bad  
Follow her trail of roses.  
Kisses she gave us, and wine,  
A friend, proved in death;  
Pleasure was to the worm given,  
And the cherub stands before God.  
Glad, as His suns fly  
Through the Heaven's glorious design,  
Run, brothers, your path,  
Joyful, as a hero to victory.  
Be embraced, millions!  
This kiss for the whole world!  
Brothers, above the starry canopy  
Must a loving Father dwell.  
Do you bow down, millions?  
Do you sense the Creator, world?  
Seek Him beyond the starry canopy!  
Beyond the stars must He dwell.  
Finale repeats the words:  
Be embraced, you millions!  
This kiss for the whole world!  
Brothers, beyond the star-canopy  
Must a loving Father dwell.  
Be embraced,  
This kiss for the whole world!  
Joy, beautiful spark of divinity,  
Daughter of Elysium,  
Joy, beautiful spark of divinity!

Our Guest Soloists

Louise Mendius



Louise Mendius 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. Mendius’ 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. Mendius 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. Mendius 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.

Melissa Riedel



Melissa Riedel is a soprano from Northern New Mexico. She graduated summa cum laude with a Music Degree from the University of New Mexico, studying with Leslie Umphrey. In addition to singing, Ms. Riedel also teaches voice lessons to aspiring singers at her studio in Los Alamos, NM. She performs throughout New Mexico regularly, and has enjoyed learning familiar roles, such as Pamina in Mozart’s *The Magic Flute* and Tatiana in Tchaikovsky’s *Eugene Onegin*, as well as studying more contemporary roles, including Alma in Mark Adamo’s *Little Women* and Magda in Menotti’s *The Consul*. She also has also performed with Albuquerque’s Opera Southwest, recently appearing in Puccini’s *Suor Angelica*. Currently, Ms. Riedel lives in Los Alamos with her husband Andrew, and studies in Albuquerque with Donna McRae.

Please Support the Los Alamos Community Winds



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 free concerts of concert band and wind ensemble 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 and 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:

Symphony.....	\$3000 +
Concerto.....	\$1000 - \$2999
Sonata.....	\$500 - \$999
Etude.....	\$100 - \$499

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 following address:

Los Alamos Community Winds  
P.O. Box 33  
Los Alamos, NM 87544

Or you can contact any member of our Executive Board at [info@lacw.org](mailto:info@lacw.org).

It is through the generous support of you, our patrons that we are able to continue to bring free concerts of quality music to the Los Alamos and White Rock communities.

The Los Alamos Community Winds is a 501(c)3 organization. Any donations made are tax deductible to the extent of the law.



Music-Filled Life Scholarship

One of the Los Alamos Community Winds' charter purposes is to demonstrate that music can remain an important aspect of any person's life and that playing in an ensemble does not have to end upon finishing school. While a few student musicians will go on to college to study music as a career, many others will continue their involvement in community groups such as ours. It is for this reason that in 2012, the **Music-Filled Life Scholarship** was established. An award of no less than \$1000 is presented at our final concert of the season to a graduating senior wind or percussion student from Los Alamos who best demonstrates (by means of an application and audition) a desire and ability to continue performing and making music an important part of his or her future.

You can help us continue to make a difference in a young person's life by donating to the **Music-Filled Life Scholarship Fund**. For your convenience, we have included donation envelopes in our programs that you can fill out and return to us either in person or by U.S. Post. Any amount you can give to this fund will help provide a young student musician the benefit of continuing on to college and furthering their involvement as a contributing member of the cultural and musical life of their communities. Please see any member of LACW for details or email us at: [info@lacw.org](mailto:info@lacw.org) if you have any questions.

The Los Alamos Community Winds is a 501(c)3 organization. Any donations made are tax deductible to the extent of the law.

The Los Alamos Community Winds would like to thank  
**Los Alamos MainStreet** and Suzette Fox  
for their continued support.

LOS ALAMOS  
MAINSTREET





Upcoming Performances in Los Alamos

Los Alamos Symphony Orchestra

Friday, May 10, 2013 7:00 p.m.  
Crossroads Bible Church



Los Alamos Choral Society

Sunday, May 26, 2013 3:00 p.m.  
United Church



Tuesday, May 28, 2013 1:00 p.m.  
Cochiti Lake



Gordon's Concert Series

May 17 – What Made Milwaukee Famous  
May 24 – Igor & the Red Elvises  
May 31 – Los Pinguos

Los Alamos High School Choirs\*

Tuesday, May 14, 2013 7:00 p.m.  
Duane Smith Auditorium



\*This concert will include an encore performance  
of the 4<sup>th</sup> Movement of Beethoven's Symphony No. 9

Andreas Tishhauser

Andreas Tischhauser first joined the Desert Chorale in 1997 as a singer under founding director Lawrence Bandfield and is currently Executive Director. Having moved to the Southwest that same year to serve on the faculty at Fort Lewis College in Durango, Colorado, he enjoyed an active performing career in New Mexico and Colorado until his temporary departure in 2008.

As a singer he worked with the Santa Fe Opera, Central City Opera outreach, Santa Fe Pro Musica, and the Santa Fe Desert Chorale. In 1998 Tischhauser had the honor of performing as a vocalist with Dave Brubeck and the Brubeck Quartet. His most recent roles include Ralph Rackstraw in Gilbert and Sullivan's *HMS Pinafore*, Tamino in Mozart's *The Magic Flute*, the Chevalier in Poulenc's *Dialogues of the Carmélites* and Nemorino in Donizetti's *L'Elisir D'Amore*.

Dr. Tischhauser received his education from Wichita State University, the University of Colorado, the Cincinnati Conservatory, and Florida State University. During his time as a student at FSU he served as the tenor soloist in Haydn's *Creation* under the direction of Robert Shaw. Additionally, Andreas received his first administrative post managing the orchestras at FSU and serving on the Student Government Artistic Advisory Committee to the University. In 2008, after spending more than a decade in Colorado and surrounding areas, he returned to Florida State University as Admissions Coordinator and Recruiter for the College of Music.

In 2010 Andreas was easily lured back to the Southwest to assist in the restructuring of the Santa Fe Desert Chorale and was promoted to the position of Managing Director four months later. This past year Andreas has been seen as Paul in Santa Fe Rep's production of Sondheim's *Company*, and with Santa Fe New Music in their production of David Lang's Pulitzer Prize winning *Little Match Girl Passion*.



Loren Jacobson

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 *Mass in B Minor* 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* and *Symphony No. 9*.



Members of the Los Alamos Choral Society

<u>Sopranos</u>	<u>Altos</u>	<u>Tenors</u>
Helen Boorman	Mary Billen	Tjett Gerdorn
LaVerne Chapman	Shirley Carter	Rene LeClaire
Jerilyn Christiansen	Mimi Chase-Trujillo	Bear Schacht
Beverly Cooper	Clarice Cox	
Joan Contarino	Marilyn Doolen	
Charlene Cox-Clifton	Pat Gary	
Judy Crocker	Katie Haynes	
Harriet Dodder	Anne Huysman	
Joy Drake	Claudine Kasunic	
Lynn Godwin	Cindy Martz	
Norma Hart	Carlotta McInter	
Megan Hollowell	Kathy Rush	
Cindy Martz	Emma Schmidt	
Susi Prueitt	Wendy Swanson	
Catherine Runnels		
Claire Singleton		
Mary Beth Stevens		
Melissa Thurgood		
Ruth Watkins		

Members of the Los Alamos High School Choirs

<u>Sopranos</u>	<u>Altos</u>	<u>Altos cont'd</u>
Rachel Andreatta	Holly Aiken	Song-Li Morris
Selena Archuleta	Trisha Barks	Amanda Ponce
Annika Bronkhorst	Kendra Branch	Elizabeth Powell
Monica Clarke	Megan Bucklin	Cydney Remelius
Rachel Clarke	Haley Butler-Moore	Isabella Saeger
Eleanor Devlin	Chelsea Challacombe	Orli Schlachter
Dixie Fry	Brittany Crocker	Eugenea Trost
Lydia Gurule	Renee D'Andrea	Kim Vo
Adrianna Gutierrez	Bridget Daughton	
Samantha Hammon	Jennifer Dinkel	
Lauren Hargreaves	Kaitlin Downing	
Alexandra Hehlen	Xin Eutsler	
Dakota Klasky	Jeremy Goettee	
Allayna Lance	Lizbeth Guarello	
Natalia Listwan	Elizabeth Haagenstad	
Alyssa Mojica	Megan Hay	
Danae Nielsen	Caitlin Haynes	
Brianna Patton	Miranda Honell	
Monica Poston	Morgan Irish	
Emily Rybarcyk	Liandra Maestas	
Louisa Singleton	Katherine Margevicius	
Sara Stubben	Maria McTeigue	
	Faith Montano	



**Life-loving place**  
**Darndest store in 43 counties. Chuckling, Laughing**  
**Out-right good-humored in general.**  
**Providing a ton of clothing, shoes, boots, outerwear**  
**Amish furniture and Tempur-pedic mattresses.**  
**Sales, advertised and unadvertised 'bout all the time.**  
**Truly a life-loving place! Come on in!**

**CB FOX/LIFE**

1735 Central, Los Alamos • 505.662.2864  
WWW.CBFOX.COM