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Upcoming Concerts!

**Tuesday Night at the Pond**

Tuesday, June 7, 2016, 7:00 p.m.  
Ashley Pond

**Independence Day Concert**

Monday, July 4, 2016, 5:00 p.m.  
Overlook Park

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 visit our website at: <http://www.lacw.org>  
or email us at [info@lacw.org](mailto:info@lacw.org)





# THE LOS ALAMOS COMMUNITY WINDS

Ted VIVES, Musical Director  
PRESENT

## GUSTAV HOLST'S THE PLANETS

OP. 32

WITH MEMBERS OF LOS ALAMOS CHORAL SOCIETY  
AND CORO DE CAMERA



**JUPITER BY HERBERT CLARKE  
FEATURING TJETT GERDOM, TRUMPET**

**TRANSIT OF VENUS MARCH BY JOHN PHILIP SOUSA**

**SATURDAY, MAY 21, 7:00 P.M.  
WHITE ROCK BAPTIST CHURCH  
FREE ADMISSION  
SUGGESTED DONATION, \$10.00 PER GUEST**

VISIT OUR WEBSITE AT [WWW.LACW.ORG](http://WWW.LACW.ORG)

PROGRAM

Transit of Venus March.....John Philip Sousa (1854 – 1932)

Jupiter (Polka Petite).....Edwin Franko Goldman (1878 – 1956)  
arranged by Theo Moses Tobani

Tjett Gerdomb, Trumpet

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

- I. Mars, The Bringer of War.....transcribed by Gustav Holst
- II. Venus, The Bringer of Peace.....transcribed by Ted Vives
- III. Mercury, The Winged Messenger.....transcribed by Ted Vives
- IV. Jupiter, The Bringer of Jollity.....transcribed by Gustav Holst
- V. Saturn, The Bringer of Old Age.....transcribed by Ted Vives
- VI. Uranus, The Magician.....transcribed by James Curnow
- VII. Neptune, The Mystic.....transcribed by Ted Vives

Women’s Siren Choir

Jerilynn Christiansen	Linnea Ohlsen
Joan Contarino	Catherine Runnels
Marilyn Doolen	Kathy Rush
Norma Hart	Wendy Swanson
Claudine Kasunic	Nancy Teague
Naishing Key	Ruth Watkins

PERSONNEL

Piccolo

JoAnn Howell

Flute

Lissa Baseman  
Julie Elliott†  
Carolynn Katz  
Laurie McGavran

Oboe

Richard Dolbow  
Kelly Moran

Bassoon

Katie Brown†  
Kathy Lestone

Clarinet

Beau Barker  
Scott Bordenet  
Patricia Cote  
Lori Dauelsberg  
Joyce Guzik  
Janet Hill  
Rob Pelak

Bass Clarinet

Barbara Cohn

Soprano Saxophone

Paul Lewis

Alto Saxophone

Paul Lewis  
Adolfo Meana  
Heidi Morris

Tenor Saxophone

Bob Chrien

Baritone Saxophone

John Lang

Trumpet

Allison Chan  
Tjett Gerdomb†  
Dave Korzekwa  
Amy Larson  
Bruce Letellier  
Peter McLachlan

Horn

Jim Beinke  
Michelle Garasi  
Elizabeth Hunke  
Dori Smith

Trombone

Jan Gaynor  
Phil Jones  
Dorothy Kincaid  
Bruce Warren†

Euphonium

Richard Filemyr  
Rex Hjelm†  
Kari Schoenberg

Tuba

Deniece Korzekwa†  
Steve Ross

Percussion

Stuart Bloom†  
Carl Necker  
Len Stovall

Celesta/Organ/Ketboard

Julian Chen

Harp

Anne Eisfeller  
Miriam Shilling

† Principal

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Michael Lyon  
Donald and Katherine Vives

## ABOUT OUR DIRECTOR

**Ted Vives** is now in his 16<sup>th</sup> season as musical and artistic director for the Award-Winning Los Alamos Community Winds. He also is the music director for the White Mountain Symphony Orchestra in Show Low, AZ. 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 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. Dr. Vives has over 75 catalogued works and is the recipient of many awards for composition including the North Cheshire (UK) 2003 Composition Competition for his *...and they pealed more loud and deep* for wind ensemble. 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 also the winner of the 2011 American Prize in Composition (Choral Division) and was a finalist for the 2013 award as well.

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, National Band Association, the Conductor's Guild, and WASBE (World Association of Symphonic Bands and Ensembles.) He resides in Los Alamos, New Mexico with his wife Paula, son Alex, and daughter Abby.

## DID YOU KNOW....?

The Los Alamos Community Winds is always looking for new members? Did you play an instrument in high school? In college? If you did, you may have put it away 10, 20, 30 or more years ago, and thought that you would never be able to play again. Well, the LACW is your chance to put your talents to good use. The Los Alamos Community Winds is open to all-comers. We have members from middle school to senior citizens and the only requirement is that you know how to play an instrument. We are also always looking for volunteers to help with various projects and “behind the scenes” activities. If you have Tuesday evenings free, then the LACW is for you. Why not check us out and join in the fun and music?

We rehearse from 7:00 – 9:00 p.m. at the Los Alamos High School band room from September – May and at White Rock Baptist Church from June - August. Come join the band!

## PROGRAM NOTES

### John Philip Sousa (1854-1932) Transit of Venus March (1883)

*The Transit of Venus March* is a march scored for military brass band written in 1883 to celebrate the 1882 Transit of Venus. The original manuscript of the work was erroneously thought to be lost for over 100 years when a piano transcription published in 1896 was found by a Library of Congress employee in 2003.

The *Transit of Venus March* never caught on during Sousa's lifetime. It went unplayed for many years, after Sousa's manuscript copies of the music were destroyed in a flood. As reported in The Washington Post, copies of the old sheet music were found "languishing in the library's files" by Library of Congress employee, Loras Schissel. The piece was resurrected in time for the 2004 Transit of Venus. It had been performed on compilation albums during the ensuing years as copies of the original C.L. Barnhouse publication were still in existence, but it was the 2004 transit that brought it to wide public attention. The Library of Congress joined with NASA to celebrate the 2004 transit with this march.

### Edwin Franko Goldman (1878-1956) Jupiter (Polka Petite) (1874)

Edwin Franko Goldman was one of America's prominent band composers of the early 20th century. He composed over 150 works, more notably his marches. He is known for founding the renowned Goldman Band of New York City and the American Bandmasters Association. Goldman's works are known for their pleasant and catchy tunes, as well as their fine trios and solos. He also encouraged audiences to whistle/hum along to his marches.

*Jupiter – Petite Polka* for trumpet soloist and band was written in 1915 and published by Carl Fisher. It begins with a charming processional-like introduction featuring the entire ensemble which is soon followed by the main “polka” section featuring the soloist. In this case, polka refers to a slower, two-step “oom-pa, oom-pa, oom-pa-pa” style and not a traditional fast European dance.

While the melody is simple, it does give the soloist a couple of moment to demonstrate virtuosity via two cadenzas which separate the sections of the piece.

The Los Alamos Community Winds is pleased to feature trumpeter, Tjett Gerdon on this classic band work.

We are indebted to the Band Music PDF Library ([www.bandmusicpdf.org](http://www.bandmusicpdf.org)) for their preservation of these two important and historical works in the concert band repertoire.

**Gustav Holst (1874 – 1934)**  
**The Planets, Op. 39 (1918)**

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 Planets* 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 bi-tonal 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. Solos and sectional timbres of the wind band arrangement make this work nothing short of stunning!

*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.



# Aspen

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