

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  
Mr. Charles Faulkner  
Los Alamos Monitor  
Los Alamos Arts Council  
White Rock Baptist Church  
Mr. Chuck McCullough, pastor  
Immaculate Heart of Mary Catholic Church  
Fr. John Carney, pastor  
Miracle Romero  
Alberta Band Association Lending Library  
Arkansas Valley Wind and Percussion Lending Library  
Chatfield Band Lending Library  
RSVP  
KRSN

*Photocopying provided by*

**Aspen Copies**

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

Upcoming Concerts!

**Independence Day Concert**

July 4, 2008  
Overlook Park

Saturday, October 18, 2008, 7:00 p.m.  
Water Music  
Betty Ehart Senior Center

**Christmas Concert**

Saturday, December 13, 2008 2:00 p.m.  
Betty Ehart Senior Center

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**

**PICTURES AT AN EXHIBITION**  
**BY**  
**MODESTE MOUSSORGSKY**

**FEATURING**  
**WINNERS OF THE**  
**2008 LOS ALAMOS COMMUNITY WINDS**  
**STUDENT CONCERTO COMPETITION**

**KATHY LIN, PIANO**  
**AND**  
**ADAM NEKIMKEN, TROMBONE**

**IN PERFORMANCES OF**  
**PIANO CONCERTO NO. 1 IN C MAJOR (MVT. 1) BY LUDWIG VAN BEETHOVEN**  
**AND**  
**PRELUDE ET DIVERTISSEMENT BY ROBERT CLERISSE**

**ALSO:**  
**LEO DELIBES – MARCH AND PROCESSIONAL OF BACCHUS**  
**CLIFTON WILLIAMS – SYMPHONIC SUITE**  
**ROBERT THURSTON – MYSTERIOUS PRESENCE (NEW MEXICO PREMIER PERFORMANCE)**  
**JOHANN STRAUSS – RADETZKY MARCH**

**SATURDAY, MAY 10, 2008 7:00 P.M.**  
**WHITE ROCK BAPTIST CHURCH**  
**FREE ADMISSION**  
**SUGGESTED DONATION – \$5.00 PER GUEST**

PROGRAM	
March and Procession of Bacchus.....	Leo Delibes <i>from the ballet “Sylvia”</i> <i>arranged by Eric Osterling</i>
Mysterious Presence.....	Robert Thurston
New Mexico Premier Performance	
Prélude et Divertissement.....	Robert Clerisse <i>arranged by Ted Vives</i>
Adam Nekimken, trombone	
Symphonic Suite.....	Clifton Williams
I. Intrada	
II. Chorale	
III. March	
Piano Concerto No. 1 in C Major (I. Allegro con brio).....	Ludwig van Beethoven <i>arranged by Ted Vives</i>
Kathy Lin, piano	

INTERMISSION	
Radetzky March.....	Johann Strauss <i>arranged by L.P. Laurendeau</i>
Pictures at an Exhibition.....	Modeste Moussorgsky <i>transcribed by Mark Hindsley</i>
I. Promenade	
Gnomus ( <i>The Gnome</i> )	
Promenade	
II. Il Vecchio Castello ( <i>The Old Castle</i> )	
Promenade	
III. Tuileries	
IV. Bydlo ( <i>The Oxcart</i> )	
Promenade	
V. Ballet des Poussins dans leurs Coques ( <i>Ballet of the Unhatched Chicks</i> )	
VI. Samuel Goldenberg and Schmuyle	
VII. Limoges – Le Marché ( <i>The Market at Limoges</i> )	
VIII. Catacombae – Sepulchrum Romanum <i>The Catacombs (Roman sepulcher)</i>	
Com Mortuis in Lingua Mortua ( <i>With the Dead in a Dead Language</i> )	
IX. La Cabane sur des Pattes de Poule ( <i>The Hut of Baba Yaga</i> )	
X. La Grande Porte de Kiev ( <i>The Great Gate of Kiev</i> )	

PERSONNEL		
<b><u>Piccolo</u></b>	<b><u>Baritone Saxophone</u></b>	<b><u>Percussion</u></b>
Julia Fair	Phil Tubesing	Kip Bishofberger† Chandra Blackston Kim Letellier Carl Necker
<b><u>Flute</u></b>	<b><u>Trumpet</u></b>	<b><u>Piano/Celesta</u></b>
Kunegunda Belle Carolynn Katz Lauren McGavran† Debbie Wrobleski Justine Yang*	Dean Decker Steve Doorn Dave Korzekwa Bruce Letellier† Elliot Oppenheim Dave Teter	Donna Smith
<b><u>Oboe</u></b>	<b><u>Horn</u></b>	<b><u>Harp</u></b>
Julie Bremser† Madeline Margevicius*	Angela Herring† David Rogers Paul Sieck Carl Wilde	Sheila Schiferl
<b><u>Bassoon</u></b>	<b><u>Trombone</u></b>	* Student member † Principal
Jonathan Morgan* Leatha Murphy†	Robert Frazer Philip Jones Adam Nekimken*†	
<b><u>Clarinet</u></b>	<b><u>Euphonium</u></b>	<b>Benefactors</b>
Myles Adams Bob Chrien† Lori Dauelsberg Bryan Fearey Joyce Guzik Laura Matthews Robert Pelak	Rex Hjelm† Eli Berg*	<b><u>Symphony Level</u></b>
<b><u>Bass Clarinet</u></b>	<b><u>Tuba</u></b>	<b><u>Concerto Level</u></b>
Katy Korzekwa	Deniece Korzekwa† Henry Stam*	<b><u>Sonata Level</u></b>
<b><u>Alto Saxophone</u></b>		Anonymous
Colleen Fearey* Paul Lewis Alex Martin†*		<b><u>Etude Level</u></b>
<b><u>Tenor Saxophone</u></b>		Lora Belle Cole Greg and Marilyn Doolen Maxine Joppa
Craig Martin		



# Aspen Copies



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

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

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

## 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.



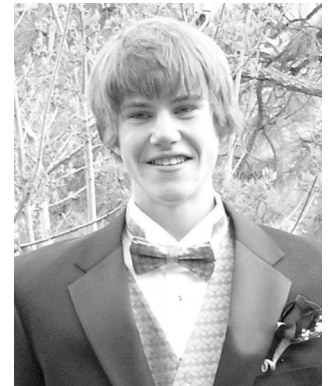
## About our Soloists



**Kathy Lin** is fifteen and currently a sophomore at Los Alamos High School. She has been playing piano for ten years, studying with Lynn Lamb for nine of those years. Her competition experience includes participating in the New Mexico MTNA competitions for five years, receiving First Alternate both in 2003 and 2006. In 2005, she won in the junior division and went on to represent New Mexico in the Divisional Competition. Last November, she won again, this time in the senior division, and she continued on to the Divisional Competition in Las Cruces, NM last January. Kathy has also participated in the Young Artists' Competition in Piano Performance for 3 years, achieving First Alternate in 2007 and 2008. For the past two summers, she has been accepted to the International Institute for Young Musicians, where she studied with some of the best music teachers in the nation. Her performance has not been limited to the stage, however, as she has played in nursing homes and at a local church.

Apart from playing the piano, Kathy has also been playing violin for eight years, studying from Marion Pack. As for her other activities, she participates in math competitions, and she made the United States of America Mathematical Olympiad last year.

**Adam Nekimken** has been playing trombone for seven years, starting in fifth grade. He has studied privately for all seven years, first with Sharon Chase for two years, then with Dr. Ted Vives from 2003 to present. He has participated in five district Solo and Ensemble Festivals times, earning a Superior rating each year. In 2006 and 2007, he participated in the All-State Music Festival. In 2008 he took part in Southwest Honor Band at New Mexico State University. He has played with the Los Alamos Community Winds since 2003, and has been the group's principle trombonist since the fall of 2007. He has played with various church ensembles in the community. Adam is currently a section leader for low brass in the Los Alamos High School Band. He is eagerly looking forward to playing in Carnegie Hall with the National Collegiate Wind Ensemble this Memorial Day Weekend.



In addition to playing trombone, Adam enjoys playing soccer, both with the high school and a club team, and playing a variety of other sports recreationally, especially skiing. He has taken part in volunteer trips for both of the past two summers through IHM Catholic Church. This summer, he plans to spend four weeks doing trail work at Grand Canyon National Park with the Student Conservation Association. He takes a rigorous course schedule at Los Alamos High School, and plans to study some sort of math, science, or engineering in college.

PROGRAM NOTES

Modeste Moussorgsky (1835 - 1881)  
Pictures at an Exhibition (1874)

Modeste Petrovich Moussorgsky was tutored on the piano by his mother, becoming quite proficient by the age of nine. His original ambition, however, was military, and he eventually joined the famous Preobrajensky regiment. His attitude toward music was that of an amateur until 1857, when he was brought into contact with the members of the New Russian School. His talent developed rapidly and was soon recognized by such men as Balkirev, Rimsky-Korsakoff, and Borodin. Military duties became irksome, so he resigned from the army. Poverty forced him to take a clerical position in St. Petersburg. Because of his high-strung, sensitive nature and irregular mode of life, his health became impaired. In 1866, he went to live with a brother in Minkino, and it was there that he recovered sufficiently to do some of his best work. He died in St. Petersburg on March 28, 1881.

A posthumous exhibition of drawings and water-colors by the architect Victor Hartmann, intimate friend of Moussorgsky, was held in memory of the artist under the auspices of Vladimir Stassov, art and music critic, at the Academy of Fine Arts, St. Petersburg, in 1874. Moussorgsky, as a tribute to his friend, essayed piano "paraphrases" of the best of the sketches. The original piano version, published in 1886, is less frequently heard because it tends to have a monochromatic effect, due to its massive chords. Exploiting more fully the coloristic possibilities of the work, Maurice Ravel, at the request of Serge Koussevitzky, set himself the task in 1922 to transcribe Moussorgsky's writing into a work for orchestra.

**Promenade** - This introduction, which is repeated several times as an interlude in the original suite, is rated as one of Moussorgsky's most charming inspirations. Stassov remarked that the composer portrays himself walking idly about the exhibition, now right, now left, at one moment pausing before a picture, at another sadly reminiscent. This most familiar of Mussorgsky melodies, appearing between several of the movements, is used to bind the work together. In Stassov's descriptive notes for the first published edition of *Pictures*, he writes: "Mussorgsky has represented himself roving right and left, sometimes hesitantly and sometimes briskly, in order to get close to pictures that have caught his attention." The uneven 5/4-6/4 meter gives a characteristically Russian feel to this passage.

**I. Gnomus** - The first of Hartmann's drawings to be interpreted by Mussorgsky is of a nutcracker carved in the shape of an ugly, grinning gnome. Stassov's notes suggest that this contorted figure "...accompanies his droll movements with savage shrieks." Moussorgsky’s music is suitably gruesome, with awkward, limping lines.

**II. The Old Castle** - (A castle of the Middle Ages, before which a troubadour is singing.) For this Hartmann watercolor, Moussorgsky chose a somber key and a pastoral rhythm and style to represent this painting. The plaintive song of the troubadour is assigned to the alto saxophone in Ravel's orchestration and Hindsley's transcription.

**III. Tuileries** - (Children disputing after play. An alley in the Tuileries gardens swarms with children and nurses.) These children are squabbling and in the first measure a fretful voice plainly cries, "Nursie, Nursie." A calm passage occurring later suggests that the children are pacified, but the quarrel begins over again, and the piece ends with a gesture of childish impatience.

Johann Strauss (1804 – 1849)  
Radetzky March (1848)

It is ironic that the first “Waltz King” should be best remembered for a march – and that the music is better known than the man for whom it was named. (Johann Joseph Count Radetzky de Radetz, born in southern Bohemia in 1766 and died at the age of 92.) Although the title page of the first edition bore the inscriptions, “In honor of the great Field Marshall” and “Dedicated to the Imperial Royal Army,” Strauss actually had not the slightest interest in Radetzky’s political or military faction. Historians have mistakenly believed for decades that the dedication signaled a split between Johann Strauss and his son – who was openly against the established order. The march was commissioned by Field Marshall Lt. Peter Zanini, military adviser to the court, who was directing a “victory festival” to celebrate the exploits of the Austrian Army in Italy commanded by Field Marshall Radetzky and to raise funds for wounded soldiers.

The work immediately became the symbol of the military might of the old Habsburg monarchy. It has long been a tradition to play it on the last night of the Summer Promenade Concert season in the Royal Albert Hall, London (England). It is also very popular as a closing piece at many New Year’s Day concerts given worldwide, but especially in Vienna. Almost everywhere that it is played, excited and appreciative audiences, especially students, love to clap in time with the music.

\*\*\*\*\*

Locals Care

How would you like to support our organization . . . help locally owned businesses thrive . . . and earn cash credits on every purchase you make? A new program in Los Alamos, Locals Care, will let you do just that. Here are two easy ways to participate:

Register your LANB card online at [www.locals-care.com](http://www.locals-care.com), visit any LANB location, or call 662-5171, or pick up a Locals Care community card at the Los Alamos Chamber and register online. [www.locals-care.com](http://www.locals-care.com) There’s no cost to you, and you’ll be raising money for Los Alamos Community Winds—and earning Community Points—with every purchase.

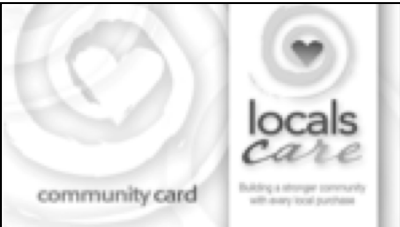
Here’s how the program works:

Each time a Locals Care cardholder makes purchase at a participating Locals Care business, the merchant commits from 4% of the purchase amount to Locals Care. Of that amount, 50% is issued back to the cardholder as a “reward”, Community Points; 40% is directed to the nonprofit linked to the card; and 10% goes into a community fund to further benefit local nonprofits.

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!

Bella Cosa Flowers & Gifts  
Blue Window Bistro  
Brownell’s Hallmark Shop  
CB Fox Department Store  
The Coffee Booth  
Cook’n In Style  
Don Taylor’s Photography  
Home Run Pizza  
Los Alamos Chiropractic  
Otowi Station Bookstore  
Ruby K’s Bagel Cafe  
The Finishing Touch  
Upex – Bennett’s Jewelry  
Village Arts

By shopping at locally owned businesses, you support local merchants and our local economy, by keeping Los Alamos dollars in Los Alamos. Look for the Locals Care sign and begin using your card today!





**Leo Delibes (1836 – 1891)**  
**March and Processional of Bacchus (from Sylvia) (1876)**

This march is taken from Act II of Delibes’ ballet *Sylvia – La nymphe de Diane*, composed in 1876. Brass flourishes amid a pompous atmosphere characterize the first section, where, in the ballet, the satyrs (mythological deities with long pointed ears and short horns) enter with their javelins. Next, the maidens enter, bringing a goat for sacrifice. As indicated in the music, the revelry begins with the quickening of the tempo, after which a slow moving melody suggests the arrival of the wine-drinking god followed by a continuation of the pranks of the frenzied company.

**Robert Thurston (b. 1959)**  
**Mysterious Presence (2006)**

Robert Thurston is the chief composer-arranger for The United States Air Force Band in Washington, DC, in which he has served since 1994. Before enlisting in the Air Force, he taught high school bands for five years in Orlando, Florida, and Columbus, Ohio. As a freelance composer and arranger he has written for bands throughout the United States and has a dozen published pieces to his credit. He earned bachelor and master's degrees in music education from Florida State University, where he studied arranging and composition with Charles Carter. He has provided the following notes on his work:

“I wrote ‘Mysterious Presence’ in memory of my nephew Jonathan Barch, who died in December 2004 at age 16. The piece is based primarily on the hymn ‘Father, In Thy Mysterious Presence Kneeling,’ the words to which are:

Father, in Thy mysterious presence kneeling,  
Our spirits yearn to feel Thy kindling love;  
Now make us strong; we need Thy deep revealing  
Of trust and strength and calmness from above.

Lord, we have wandered forth through doubt and sorrow,  
And Thou hast made each step an onward one;  
And we will ever trust each unknown morrow;  
Thou wilt sustain us till our work is done.

“I also used a fragment of the spiritual ‘Swing Low, Sweet Chariot.’

“The idea of ‘mysterious presence’ appealed to me not only in the sense of a higher power that leads us through our most difficult days-but also in the certainty that someone we have loved never truly leaves us, and may even surprise us by "visiting" in ways we can't understand or explain.

“I chose to feature the solo clarinet because Jonathan's parents-my sister Becky and her husband, Doug-both played the clarinet in their school bands when they were young. Although Jonathan was not a band kid (he excelled at lacrosse and hockey), I let the solo horn represent him, usually in dialogue with the solo clarinet. Beyond that, the piece has no dramatic outline. I was trying only to describe moods associated with mourning the loss of a loved one, and with finding comfort and eventual peace in their memory.”

**IV. Bydlo** - (A Polish ox-cart with enormous wheels.) The cart creaks and groans as it moves slowly over the rough road in the twilight. The sound of the oxen's hoofs is reproduced in the steady beat of the timpani and bass drum, above which is heard the song of the driver, who rejoices that the day's toil has ended. The ponderous basses grow softer as the cart disappears in the thickening gloom.

**V. Ballet of the Unhatched Chickens** - (A costume sketch for a scene in the ballet *Trilby*.) This is a delicately humorous representation of chicks emerging from their shells. The light tapping on the shells, and the soft chirping and stirring are reproduced with great fidelity; also, the surprise and consternation of the chicks when they first look about them. The *Scherzino* is repeated, after which there is a four-measure *Coda*.

**VI. The Market-place at Limoges** - (French marketwomen quarreling.) The women's shrill voices as they cry their wares and haggle over prices are reproduced with much realism. The work builds up from a low buzz of conversation to a cheerful din in which the whole band takes part. A short pause followed by three measures *meno mosso* and one *accelerando* leads directly into the next movement, *Catacombs*.

**VII. Catacombs** - (In this drawing, Hartmann portrayed himself examining the interior of the catacombs in Paris by the light of a lantern.) The music is a series of sustained brass-chorale chords, the macabre atmosphere emphasized by the elimination of the woodwinds, restating a mournful *Promenade* theme.

**VIII. Com Mortuis in Lingua Mortua** - The composer's manuscript for this portion of the movement is accompanied by the following penciled notes in Russian: "NB – With the dead in a dead language. A Latin text. Well may it be in Latin! The creative spirit of the dead Hartmann leads me towards the skulls. He calls out to them, and the skulls begin to glow softly."

**IX. The Hut of Baba-Yaga** - (Baba-Yaga is a witch of folk-legend, whose hut was mounted on chicken's claws, and who rode through the air in a mortar propelled by a pestle, devastating field and wood as she rode.) In the music, she is represented by a rhythmic, strongly emphasized figure, and her ride is graphically described. Toward the close of the piece, there is a quiet section in which the pealing of bells in the distance prepares the listener for the next movement with its brilliant pageantry.

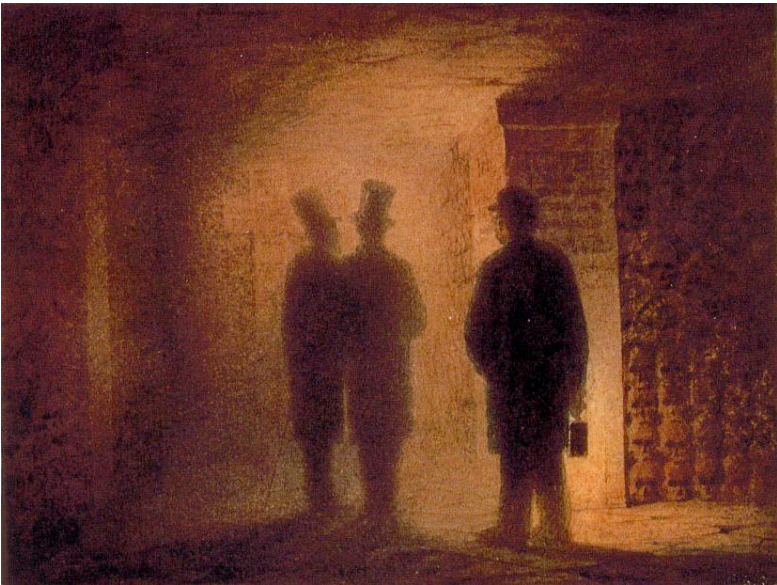
**X. The Great Gate of Kiev** - (The artist's design for the gate was in the archaic Russian style, featuring a cupola in the form of an ancient Slavonic helmet.) The music depicts the Bogatyri (war heroes) entering the city in solemn procession (*maestoso*), to a theme given out by full band. A religious chant is followed by loud descending scales accompanying the martial theme. Finally, the opening chords of the march are heard *fortissimo* as if sung by a great multitude assembled in the capital city.

**Clifton Williams (1923 – 1976)**  
**Symphonic Suite (1965)**

This suite in five movements was commissioned by the San Antonio Symphony for its 25th anniversary in 1957. The composer had personal connections with the Symphony, having played French horn for 12 years. Later scored for concert band, the composition was awarded the Ostwald Award by the American Bandmasters Association. This evening’s performance will feature the first three movements. The solemn fanfare of the *Intrada* flows directly into the *Chorale*, which is introduced by the brass section. The tempo picks up with the *March* that is based on the work’s introductory fanfare.



Most of Hartmann's works that inspired Moussorgsky are lost, either yet undiscovered or, sadly, destroyed by time and neglect. Those presented here are the only extant ones that can be shown with any certainty to have been used by Moussorgsky in assembling his suite.



Paris Catacombs



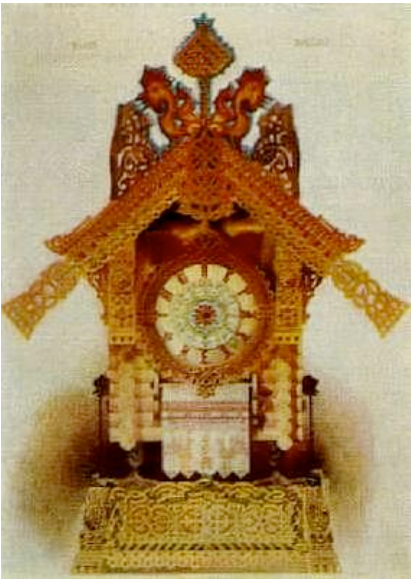
Jew in a fur cap



Poor Jew, Sandomir



Sketch of costumes for the ballet *Trilby*



A clock in the form of the hut of Baba-Yaga



Plan for a city gate in Kiev