American Overture for Band was originally composed for the United States Army Field Band, so the instrumentation of this work is based on the players in the Field Band. In 2003, at the request of the American Bandmaster’s Association, a full score was developed by the composer in order to correct the previous versions of the work.

Four Scottish Dances were originally composed for the BBC Light Music Festival. Three are based on original melodies and one is based on a melody by Robert Burns. The first dance is in the style of a slow strathspey with many dotted notes, frequently in the familiar “Scottish snap.” The second is a lively reel which rises a half-step with each iteration until the final statement. The third is in the style of a Hebridean Song, giving an impression of the sea and mountain scenery on a calm summers day in the Hebrides. The last dance is a lively fling, which makes a great deal of the use of open string pitches of the violin.

Lads of Wamphray was inspired by folk-poem appearing in Sir Walter Scott’s “Minstrelsy of the Scottish Boarder.” In this march, Grainger wished to express the cavalier attitude of the cattle-raiding, swashbuckling English and Scottish “boarderers” of the 14th, 15th, and 16th centuries. The work was premiered in London in 1905. After the first rehearsal, Grainger was displeased with his orchestration, and rewrote the score in 1937 and 1938.

The Cowboys is based upon the score for John Wayne’s 1972 film by the same name. Williams said that “the movie required a vigorous musical score to accompany virtuoso horseback riding and calf roping.” The concert overture you will hear today was arranged by Williams in 1980 and premiered by the Boston Pops.

MIT Concert Band
Fall Concert
November 20, 2011; 3:00pm
Conducted by Thomas Reynolds and Stephen Babineau

The concert will open with a guest performance by the MIT Alumni Logarithms.

Chorale and Alleluia .................. Howard Hanson
First Suite in E♭  ......................... Gustav Holst
Molly on the Shore  ..................... Percy Aldridge Grainger
Wild Nights  ............................ Frank Ticheli
American Overture for Band ....... Joseph Willcox Jenkins
Four Scottish Dances .................. Malcolm Arnold
Lads of Wamphray ..................... Percy Aldridge Grainger
The Cowboys  ........................... John Williams
MIT Alumni Logarhythms

The MIT Logarhythms are MIT’s oldest a cappella group, founded in 1949. There are over 300 Logarhythms alums worldwide, including members from 1948 to the present. The Alumni Logs are known for their musical diversity and joy on stage. Recently, they added two official Logs verses to the MIT alma mater—the Latin verse and the ‘Smoot’ verse. Today’s configuration includes first tenors Steve Stein and Mac Sloan, second tenors Michael Potash, Dick Cahaly, and Joel Friedman, baritones Neil Clark and Charlie Hoffman, and basses Tim Barrows and Ed Moriarty.

Concert Band members

Flute
Rebecca Hawton
Vivian Liu
Anthony Lu
Rachel Meyer
Christina Wettersten
Kristin Wiseman
Natalie Yu
Cathy Zhou
Xuwen Zhu

Saxophone
Tom Cooke
Ryan Fish
Qui Nguyen
Travis Wagner
Emily Zhang

Oboe
Toby Kreimendahl
Nicolas Rockler
Lili Sun

Clarinet
Jessi Abrahams
Francisco Camas
Chyleigh Harmon
David Lawrence

Trumpet
Cedric Chandler
Frank Kreimendahl
Jake Sanchez

Baritone Horn
Jimmy Clark

Trombone
Nathan Melhorn
Bob Piankian
Troy Welton

Tuba and Bass
Robert Morrison

French Horn
Joseph Chism
Fiona McCoy

Percussion
Yvonne Cabbage
Jessica Fry
Scott Lerman
Jacob Stauss

Program notes

Chorale and Alleluia was completed in January, 1954, and was Dr. Hanson’s first work for symphonic band. It premiered on February 26 at West Point, played by the US Marine Band under Colonel William Santelmann. The music is straightforward and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

First Suite in E♭ is considered one of the cornerstones of band literature. Although completed in 1909, the suite didn’t receive its official premiere until 1920 at the Royal Military School of Music. In order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be played by a minimum of only 19 musicians. There are three movements in the suite: Chaconne, Intermezzo, and March.

Molly on the Shore is an arrangement of two contrasting Irish reels (“Temple Hill” and “Molly on the Shore”) that presents the melodies in a variety of textures and orchestrations, giving each section of the band long stretches of thematic and countermelodic material. It was written in 1907 by Grainger as a birthday gift for his mother. Originally composed for string quartet, this piece was arranged in 1920 for wind band (as well as orchestra) by the composer.

Wild Nights is a joyous, colorful seven-minute musical journey inspired by Emily Dickinson’s poem of the same name. Throughout the piece, even during its darker middle section, the music is mercurial, impetuous, optimistic. A syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending spontaneity and a sense of freedom. The work is composed in five distinct sections, but contained within each section are numerous surprises and a devil-may-care swagger. Surprises. found at every turn, continue through to the final cadence.