Concert Band members

Flute
Anthony Lu
Amy Valladares
Christina Wettersten
Xuwen Zhu

Oboe
Toby Kreimendahl
Nicolas Rockler
Lili Sun

Clarinet
Jessi Abrahams
Chyleigh Harmon
Barbara Lima
Jessica Popik
Mike Popik
Arno Rockler
Garrett Stuck

Saxophone
Tom Cooke
Jessica Fry

Alto Clarinet
Karen Walrath

Bass Clarinet
Bryan Changala
Vanessa Jacobson

Bassoon
Janelle Herelle
Karen Walrath

French Horn
Fiona McCoy
Travis Myers

Trumpet
Frank Kreimendahl
Jake Sanchez
David T. Wang

Trombone
Alastair Gregory
Nathan Melhorn
Bob Piankian

Tuba
Robert Morrison

Percussion
Chris Bill
Scott Lerman
Jacob Strauss

New members welcome! Rehearsals are Sunday and Tuesday evenings in building W20. Email bavicchi-lives@mit.edu for more information.

MIT Concert Band
Fall Concert
December 15, 2012; 3:00pm
Conducted by Thomas Reynolds and Stephen Babineau

Knightsbridge March ............... Eric Coates
Prelude, Siciliano, and Rondo .......... Malcolm Arnold
Parody Suite ....................... Steven Bryant
Trio, Opus 87 ....................... Ludwig van Beethoven
The Lord of the Rings ............... Johan DeMeij
Tocatta Marziale ................. Ralph Vaughan Williams
Incantation and Dance ............ John Barnes Chance

Movements I (Gandalf) and V (The Hobbits)
Knightsbridge March was written in 1932 and was used by the BBC as the signature tune for the show “In Town Tonight.” It has two cleverly orchestrated main themes, one a strong fanfare figure of street cries and the second representing traffic noise. Eric Coates said, “It is extraordinary the way in which the Knightsbridge March never fails to rouse the dullest of audiences. I cannot understand the reason for it, but over and over again, when I have been conducting it in public... I can feel a sensation of excited anticipation coming from the audience and striking me in the back of the head.”

Prelude, Siciliano, and Rondo was originally written for the brass bands for which England is well-known. It was titled Little Suite for Brass. John Paynters arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition. All three movements are written in short, clear five-part song forms: the ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting.

Parody Suite quotes and reworks familiar themes and motives from other band classics, an experiment in creating pieces based on the juxtaposition of radically different musical contexts. The solemn simplicity of “Chester” seemed perfect comic relief for the frenetic, twisting chromaticism of the original motive. With “ImPercynations,” the composer used various melodies and melodic fragments from each of the six movements of “Lincolnshire Posy” as foils for each other. MetaMarch is a combination of “Americans We,” “Liberty Bell March,” and “National Emblem,” tied together in a (mostly) straightforward march.

Toccata Marziale was Vaughan Williamss second work for military band and is one of the most significant contributions to the wind band literature. It is a contrapuntal masterpiece for wind ensemble, in which textures are juxtaposed in massed effects with large sections of winds and brasses. A rhythmic vigor, as suggested by the title, permeates the piece and Vaughan Williams brilliant scoring reveals the fundamental properties of the bands sonority and its instrumental virtuosity and color.

Lord of the Rings is based on the trilogy of that name by J.R.R. Tolkien. The symphony was written in the period between 1984 and 1987, and had its premiere in Brussels in 1988. The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in movement V. The sudden opening of the Allegro vivace is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse “Shadowfax.” The fifth movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emulates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter “The Grey Havens” in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.

Incantation and Dance has become one of Chance’s most popular works. He wrote it while serving in the North Carolina public schools under a grant from the Ford Foundation’s Young Composers Project. It consists of two contrasting sections. The Incantation is a short, mournful melody, full of mystery, which gradually builds to a ferocious conclusion. The Dance also begins quietly, moving to a complex rhythmic pattern in the percussion, and culminating in a frenzied dance. A native of Texas, Chance played timpani with the Austin Symphony and taught at the University of Kentucky.