Concert Band members

**Flute**  
Amy Valladares  
Christina Wettersten  
Xuwen Zhu

**Saxophone**  
Tom Cooke  
Jessica Fry  
Ben Scandella

**Oboe**  
Toby Kreimendahl  
Nicolas Rockler  
Lili Sun

**Alto Clarinet**  
Karen Walrath

**Euphonium**  
Jimmy Clark

**Clarinet**  
Jessi Abrahams  
Ariel Anders  
Chyleigh Harmon  
David Lawrence  
Michael Popik  
Arno Rockler

**Bass Clarinet**  
Bryan Changala  
Vanessa Jacobson

**Trombone**  
David Baer  
Alastair Gregory  
Bob Piankian

**Bassoon**  
Janelle Herelle  
Karen Walrath

**Tuba**  
Robert Morrison

**French Horn**  
Travis Myers

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

MIT Concert Band  
Winter Concert  
March 17, 2013; 3:00pm  
Conducted by Thomas Reynolds and Stephen Babineau

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**Second Suite in F**  
Gustav Holst

**Symphony for Band**  
Vincent Persichetti

**Festive Overture**  
Dmitri Shostakovich

**Concerto for Winds**  
Francis Poulenc

**Sinfonia No. 4**  
Walter Hartley  
Movements I and IV

**Bacchanale**  
Camille Saint-Saëns

**Honey Boys on Parade March**  
Harold Gore
Program notes

Honey Boys on Parade March is a circus march of the type called a “screamer,” dedicated to George “Honey Boy” Evans. It is so named because of the popularity of his song, “I’ll Be True To My Honey Boy.” The march was meant to feature the dazzling technique of the circus bands of that era.

Bacchanale comes from the 1877 opera Samson et Delila, which is based on the Biblical story of those 2 characters. Samson is a leader of the Israelites, who are in the midst of a revolt against their malevolent rulers, the Philistines. The Bacchanale occurs in Act III of the opera, just before Samson is led into the temple of Dagon. It is is a depraved dance performed by the priests of Dagon. Saint-Saens loved “exotic” sounds, so he used an exceptionally exotic sounding scale for a good chunk of the piece: it contains two one-and-a-half step gaps (from the 2nd to 3rd steps and the 6th to 7th steps).

Sinfonia No. 4 was written in 1965 on commission by the Ithaca High School Concert Band. It is written in condensed classical forms of the rondo type, contrasting in tempo; each movement is designed in its own way to exploit the various facets of the modern wind-percussion ensemble in line and color. There is much antiphonal writing between the choirs, and the style is tonal with a constant opposition of chordal and contrapuntal textures.

Concerto for Winds is Poulec’s earliest published piano work, and was heavily influenced by Bach, Mozart, Satie, and Stravinsky. The opening “Prelude” is dominated by and angular tune played against a dissonant ostinato, giving way to a lyrical Stravinsky-is melody. “Rustique” is comprised of gentle “white note” music, with little dissonance. The “Final” is reminiscent of the dance hall, in which snippets of the “Prelude” and “Rustique” make a brief reappearance.

Symphony for Band was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled Symphony for Winds, following, as it did, his Symphony No. 5 for Strings. Persichetti, however, did not wish to avoid the word “band,” which he felt no longer had the connotation of a poor quality of music. In the autumn 1964 Journal of Band Research, he wrote, “Band music is virtually the only kind of music in America today which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time.”

Festive Overture was composed in 1954, in the period between Shostakovich’s Symphony No. 10 and the Violin Concerto. Its American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dmitri Mitropoulos presented the overture in Carnegie Hall.

Second Suite in F consists of four movements, all based on specific English folk songs.

Movement I, “March”, quotes the songs “Morris Dance”, “Swansea Town”, and “Claudy Banks”. The three strains each feature a distinctive style of instrumentation.

Movement II, “Song Without Words”, is based on the song “I’ll Love my Love”. The movement begins with a melody in the solo clarinet which then transitions to the oboe and trumpet.

Movement III, “Song of the Blacksmith”, features the folk song “A Blacksmith Courted Me”. The brass section plays in a pointillistic style depicting a later Holst style.

Movement IV, “Fantasia on the Dargason”, features two tunes from Playford’s Dancing Master of 1651. The opening tune of the “Dargason” is cleverly interleaved with the folk tune “Greensleeves” as the movement progresses.