Concert Band members

Flute
Amy Valladares
Christina Wettersten
Xuwen Zhu
Rachel Meyer

Saxophone
Jake Sanchez
David T. Wang

Oboe
Toby Kreimendahl
Nicolas Rockler
Lili Sun

Euphonium
Jimmy Clark

Alto Clarinet
Karen Walrath

Trombone
David Baer
Alastair Gregory
Bob Piankian
Stanley Ping-Tung Hung

Bass Clarinet
Bryan Changala
Vanessa Jacobson

Tuba
Robert Morrison
Clif Banner

Bassoon
Janelle Herelle
Karen Walrath

French Horn
Travis Myers
Fiona McCoy

Percussion
Adin Kreiger-Benson
Scott Lerman
Sam Schmetterer
Jacob Strauss

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

Trumpet
Frank Kreimendahl

MIT Concert Band
May 18, 2013; 4:00pm
Conducted by Thomas Reynolds and Stephen Babineau

First Suite in E♭ for Military Band ............ Gustav Holst
Le Journal du Printemps ... Johann Casper Ferdinand Fischer
Symphonic Suite ............................ Clifton Williams
Sinfonia No. 4 ................................. Walter Hartley
Scotch Strathspey and Reel ............ Percy Aldrige Grainger
Moorside March ......................... Gustav Holst
Conducted by Stanley Ping-Tung Hung
Tempered Steel ......................... Charles Rochester Young

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

First Suite in E♭ for Military Band is considered one of the masterworks and cornerstones of the band literature. Although completed in 1909, the suite didn’t receive its official premiere until 11 years later on June 23rd, 1920, by an ensemble of 165 musicians at the Royal Military School of Music at Kneller Hall. 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 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work.

There are three movements in the suite: Chaconne, Intermezzo, and March. The Chaconne begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by the tuba, euphonium and string bass and is repeated throughout the ensemble sixteen full times as varying instrumental textures and variations of the theme are layered within it. Following a delicately scored chamber setting of the theme, the music steadily builds to a brilliant E♭ chord that concludes the movement.

The Intermezzo is light and brisk and features soloistic passages for the cornet, oboe and clarinet. Holst prominently displays the agility and sensitivity of the wind band through transparent textures and passages where the melody and accompaniment are woven into a variety of instrumental settings.

The March begins suddenly. It consists of two themes, the first of which, performed by brass choir and percussion, is a march light in character. The second theme is dominated by the woodwinds and is composed of a long, lyrical line reminiscent of the original Chaconne melody. The movement concludes with both themes intertwining as the band crescendos to a climax.

Le Journal du Printemps is a collection of eight orchestral suites composed in 1695. Each suite begins with an introductory ouverture and ends with a chaconne or a passacaglia. Le Journal du printemps and Georg Muffat’s Fiorilegium (published the same year) were the first collections of orchestral suites published in Germany. Both Bach and Handel knew Fischer’s work and sometimes borrowed from it.

Symphonic Suite 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 Oswald Award by the American Bandmasters Association. 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 works introductory fanfare. The Ancient Dance offers a change of pace with a flute with percussion accompaniment. Jubilee concludes the suite in an energetic manner including samples from the preceding movements.

Sinfonia No. 4, written in 1965 on commission by the Ithaca High School Concert Band and director Frank Battisti, 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 a general reliance on pure colors with little doubling. The style is tonal with a constant opposition of chordal and contrapuntal textures. The last two movements are lighter in mood than the first two, especially the finale, which is almost but not quite a march.

Scotch Strathspey and Reel was first sketched for band with strings in 1901-2, and later rescored for 4-part male chorus, strings and winds in 1911. The version heard today was done from the published score of the latter version. It is curious, said Grainger, how many Celtic dance tunes there are that are so alike in their harmonic schemes that any number of them can be played together at the same time and mingle harmoniously. Occasionally, a sea-chanty will fit in perfectly with such a group of Celtic tunes. The underlying tune in the strathspey is Marquis of Huntley and in the reel The Reel of Tulloch. The sea-chanty is What shall we do with a drunken sailor.

Moorside March is the third movement of The Moorside Suite, commissioned by the BBC and the National Band Festival Committee in 1927. The March begins with a rising, four-note motive that leads into a vigorous theme, noteworthy because of its six-bar phrases. A second theme, employing more normal eight-bar phrases, is introduced by the alto saxophone. The trio is reminiscent of the ceremonial marches of Elgar and Walton in its pomp and dignity. After a brief modulatory section based on the opening motive, the first two themes are restated and the march concludes with a coda containing material from the trio.

Tempered Steel was “forged” in 1997 as the first work to be commissioned by the Big 12 Band Directors Association. It is a celebration of triumph over unavoidable hardships and obstacles, and rejoices in the tenacious and unrelenting resolve that is part of us all. As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the “tempest” is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes.