Concert Band members

Alto Sax
Tome Cooke

Bass Clarinet
Vanessa Jacobson

Bassoon
Karen Walrath

Clarinet
Phoebe Whitwell
David Lawrence
Mike Popik

English Horn
Brynna Downey

Euphonium
Jim Clark
Henry Kayle

Flute
Christina Wettersten
Sarah Hensley
Amy Valladares

Tenor Sax
Ariel Anders
Julia Kudryashev

French Horn
Travis Myers

Trombone
Nathan Melhorn
Bob Piankian
Esther Horwich
Stanley Hung

Oboe
Lili Sun
Toby Kreimendahl
Rick Rockler
Brynna Downey

Trumpet
David Wang
Frank Kreimendahl
Nicholas McCoy
Lisa Zahray

Percussion
Michelle Bond
Scott Lerman
Yael Evelyn Marshall

Piccolo
Amy Valladares

Tuba
Clif Banner

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

MIT Concert Band Tour
April 18-21, 2014
Conducted by Thomas Reynolds and Stephen Babineau

Performing selections from:

Greeting to Bangor March .......................R.B. Hall
Maine Festival March ............................R.B. Hall
Easter Monday on the White House Lawn ......J.P. Sousa
Autumn Soliloquy (Featuring Lili Sun) .........James Barnes
Metamorphosis on an Original Cakewalk .....Daniel Kallman
America the Beautiful ........................Carmen Dragon
Entry of the Gladiators ........................Julius Fucik
The Music-Makers ..............................Alfred Reed
March, Op. 99 ...............................Sergei Prokofiev
March from Symphonic Metamorphosis ......Paul Hindemith
Symphony in B-flat for Band, Movement I . Paul Hindemith
**Program notes**

**Greeting to Bangor March and Maine Festival March** Robert Browne Hall (1858-1907) was a leading composer of marches and other music for brass bands. He was born in Bowdoinham, Maine and seldom left his native state during his lifetime, dying in Portland. Hall was famous as a cornet player and served for a time as conductor of the Bangor Band. As soloist, conductor, composer, and teacher, Hall is still remembered in Maine. The last Saturday in June every year is officially Robert Browne Hall Day in the State of Maine.

**Easter Monday on the White House Lawn** The title of this uncharacteristic Sousa march refers to a traditional Washington event that used to occur the day after Easter Sunday: the annual Easter Egg roll. Though it has become a quaint reminder of past days, it was more in fashion in 1928, when Sousa commemorated one such event held under the dour public persona of President Calvin Coolidge.

**Autumn Soliloquy** James Barnes composed this piece as an oboe solo with wind orchestra accompaniment and dedicated it to Susan Hicks Brashier, an oboist at the University of Kansas where Barnes is a professor of theory and composition. The piece is quite different from most of his music, which is powerful and energetic.

**Metamorphosis on an Original Cakewalk** Commissioned by the Hudson (WI) High School Concert Band, this piece premiered at the Wisconsin State Conference of Music Educators in 1986. The piece begins with a playful cakewalk but quickly “metamorphoses” into a minimalistic section where only the characteristic cakewalk rhythm remains.

**America the Beautiful** It was the spacious skies and purple mountain majesties of Pikes Peak in Colorado that inspired Katherine Lee Bates to write the poem America the Beautiful in 1893. It was not intended to be sung, but its meter fitted a number of tunes popular at the time. It is most closely associated with Samuel Augustus Ward’s Materna, originally written for a hymn in 1882. Together, the words and music have become the country’s second most popular patriotic song.

**Entry of the Gladiators** Written by Julius Fucik, a student of Antonin Dvorak, this piece has also been known by the title Thunder and Blazes. Over the last few decades it has been used so frequently during circus performances that many people now call it That Circus March. Regardless of what you call it, you’ll recognize this great march.

**The Music-Makers** Alfred Reed (1921-2005) was one of North America’s most prolific composers, with more than two hundred published works for concert band, wind ensemble, orchestra, chorus, and chamber ensemble. He composed The Music-Makers in 1967 while he was a professor of music at the University of Miami.

**March, Op. 99** Apart from transcriptions of the march from the Love for Three Oranges, this Op. 99 is the most popular among the half-dozen or so marches for military band that Prokofiev wrote. It is festive and short, lasting two to three minutes, and its merriment never becomes bombastic, its prismatic colors never blindly brilliant.

**March from Symphonic Metamorphosis** Hindemith collaborated with choreographer Leonid Massine on a ballet utilizing music of Carl Maria von Weber. The project was eventually scrapped due to artistic differences between the parties. Hindemith felt he was just being used as an arranger, while Massine found the music too complex to dance to. The musical ideas were salvaged, three years later, when Hindemith completed his Symphonic Metamorphosis (1943). The March is the fourth and final movement of the composition and is based on a piano duet by Weber.

**Symphony in B-flat for Band, Movement I** Composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, this piece premiered in Washington, D.C. on April 5, 1951. The three-movement suite shows Hindemith’s great contrapunctal skill, and the organized logic of his thematic materials. The first movement is in sonata allegro form in three sections, with the recapitulation economically utilizing both themes together in strong counterpoint.