Concert Band Roster

**Alto Sax**
- Michael Popik

**Bass Clarinet**
- Vanessa Jacobson

**Bassoon**
- Karen Walrath
- Mara Werner

**Clarinet**
- Phoebe Whitwell
- David Lawrence
- Michael Popik
- Jessi Abrahams
- Kevin Kaczorowski
- Louis Schwartz
- David Lawrence
- Michael Popik
- Jessi Abrahams
- Kevin Kaczorowski

**French Horn**
- Travis Myers
- Kyle Saleeby

**Flute**
- Christina Wettersten
- Sarah Hensley
- Amy Valladares
- Kristina Kim
- Xuwen Zhu
- Marcia Adriana

**Horn**
- Brynna Downey

**Piccolo**
- Amy Valladares

**Tenor Sax**
- Ariel Anders
- Julia Kudryashev

**Trumpet**
- Nicholas McCoy
- Lisa Zahray
- David Wang
- Frank Kreimendahl

**Euphonium**
- Jim Clark

**Oboe**
- Lili Sun
- Toby Kreimendahl
- Nicholas Rockler
- Brynna Downey

**Percussion**
- Michelle Bond
- Scott Lerman
- Yael Marshall

**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

Spring Concert

May 11, 2014; 7:00 pm

Conducted by Thomas Reynolds and Stephen Babineau

Othello, Movements. I–IV .......................... Alfred Reed

Autumn Soliloquy  (featuring Lili Sun, oboe) ............. James Barnes

Edge  (guest appearance by the composer) .............. Stephen Anderson

The Music-Makers .................................. Alfred Reed

March, Op. 99 ...................................... Sergei Prokofiev

March from Symphonic Metamorphosis ............ Paul Hindemith

Symphony in B♭ for Band ......................... Paul Hindemith
Program Notes

Othello, Movements I–IV  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. Othello, inspired by Shakespeare, is written in five scenes to reflect different moods from the storyline of the play: (I) Prelude (Venice) depicts the militaristic backdrop in which the play is set and is accompanied by the text “The tyrant custom hath made the flinty and steel couch of war my thrice-driven bed.”; (II) the second movement, Aubade (Cyprus), tells of musicians playing beneath the window of Othello and Desdemona (“Good morning, General.”); (III) Othello and Desdemona depicts the relationship between the two characters, and comes with a quote from Othello’s speech to the Venetian Senate (“She loved me for the dangers I had passed, and I loved her that she did pity them.”); (IV) Entrance of the Court depicts Othello’s outrage at Desdemona as he accuses her of infidelity, and then strikes her. The text for this movement were spoken by Igor, the antagonist, as he mocks Othello: “Behold, the Lion of Venice!”.

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.

Edge  Composed by Stephen Anderson, D.M.A., Edge draws upon both the characteristic rhythms of classical symphonies as well as touches of American vernacular music from the latter half of the 20th century. In his campaign to “restore the pulse”, Anderson has woven together elements of the past 40+ years of American electronic music, jazz, funk, & their syncopated melodies (sometimes in unexpected and sudden ways), all underlain by a consistent, driving pulse reminiscent of classical pieces of the previous centuries. Anderson, a composer and pianist, earned a D.M.A. at the University of North Texas, and is currently Associate Professor of Composition and Jazz Studies at the University of North Carolina (UNC). His works have been performed by the West Point Military Academy Band, West Point Jazz Knights, and Dallas Chamber Orchestra, among many other groups, and broadcast nationally on PBS. This piece was originally commissioned by Evan Feldman, conductor of the UNC Wind Ensemble, for the 2012 College Band Directors National Association Conference in Atlanta, Georgia. For more about “Edge” and Stephen Anderson, please see the accompanying pamphlet.

The Music-Makers  This is another composition by Alfred Reed. 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 blindingly 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♭ for Band  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 contrapuntal 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. The second and third movements develop and expand their thematic material in some of the most memorable contrapuntal writing for winds. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement, provides the basic material for the remainder of the movement. The closing section of the third movement utilizes the combined themes while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly declare a halt with a powerful final cadence.