Conductors

Thomas E. Reynolds is director of the MIT Concert Band, and Music Director at The Bromfield School in Harvard, Massachusetts. At Bromfield, he is responsible for instrumental, choral, and composition music experiences for students in grades 7–12. He is also a member of the Executive Board of the New England Philharmonic and a Tour Administrator/Assistant Conductor of the United States Collegiate Wind Bands European Tours. A graduate of the New England Conservatory of Music and Ithaca College, Mr. Reynolds has taught music in high schools located in Massachusetts, New Hampshire, and New York over the past twenty years. He has been very active as an adjudicator, clinician, manager, and host of several all-state and regional music festivals. He was the manager and trumpet section leader of the nationally-acclaimed Massachusetts Youth Wind Ensemble in the early days of its existence. Mr. Reynolds plays trumpet professionally and has played euphonium in the MIT Concert Band. He is a member of the New England Music Festival Association, the National Association for Music Education and the Massachusetts Music Educators’ Association, and has recently been selected to the National Board of the John Philip Sousa Foundation. Additionally, Mr. Reynolds is a lifetime member of Pi Kappa Lambda, and honorary music society.

Stephen Babineau is a retired music educator from Phillipston, MA, where he taught in the Narragansett Regional School District for 34 years. A native of Gardner, MA, he has music degrees from Boston University, and a C.A.G.S. from Worcester State College, in which he wrote a study called “School Sponsorship of Community Bands: Pro and Con.” Having studied cornet with Marine Band soloist Adolph Suikkonen, Steve gained a deep appreciation for the musicianship and dedication of the community bands that were prevalent before the institution of school instrumental music programs. At B.U., he studied trumpet with Roger Voisin, strings and pedagogy with George Bornoff, and composition with Hugo Norden. He is founder and director of the Narragansett Community Band, which has played nearly 200 concerts since 1985, and has played in and conducted several area community bands. For the last 12 years, he has conducted “Tuba Christmas” in Shelburne Falls, MA. Steve has also been President, Music Director, and conductor for the Patrick S. Gilmore Society.

MIT Concert Band

Family Weekend Concert — 25 October 2014, 1:00 PM

Conducted by Thomas Reynolds and Stephen Babineau

Scenes from “The Louvre” ....................... Norman Dello Joio
Symphonic Dance No. 3 “Fiesta” .................. Clifton Williams
Children’s March “Over the Hills and Far Away” ........ Percy Grainger
Variations on a Korean Folk Song .................. John Barnes Chance

The Inferno from “The Divine Comedy” ............ Robert W. Smith
Of Sailors and Whales ............................... W. Francis McBeth
The Immovable Do ................................. Percy Grainger
Occident and Orient Grand March, Opus 25 ...... Camille Saint-Saëns

Alto Sax
Jeff Quinn

Bass Clarinet
Molly Hitt

Bassoon
Karen Walrath

Clarinet
Kevin Kaczorowski
Phoebe Whitwell
Michael Popik
Jessi Abrahams

English Horn
Brynna Downey

Euphonium
Jim Clark

Flute
Kristina Kim
Melissa Chee
Jordan A. Saenz
Ruth Levitsky
Heidi Klockmann

Oboe
Lili Sun
Frank Kreimendahl
Brynna Downey

Percussion
Michelle Bond
Scott Lerman
Victoria Lee

Piano
Lili Sun

Tenor Sax
Julia Kudryashev

Trombone
Nathan Melhorn
Bob Piankian
Rodrigo Ruiz

Trumpet
Faith Donaghey
Dencil S. Wilmot
David Wang
Stephen Babineau
Thomas Reynolds

Tuba
Clif Banner

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

Scenes from “The Louvre” based on Ancient Airs
Norman Dello Joio

Scenes from the Louvre comes from a 1964 television documentary produced by NBC News called A Golden Prison: The Louvre, for which Dello Joio provided the soundtrack. The documentary tells the history of the Louvre and its world-class collection of art, which is in many ways inseparable from the history of France. Dello Joio chose to use the music of Renaissance-era composers in his soundtrack in order to match the historical depth of the film. He collected the highlights of this Emmy-winning score into a five-movement suite for band in 1965.

Symphonic Dance No. 3, “Fiesta”
Clifton Williams

Fiesta is one of five Symphonic Dances commissioned by the San Antonio Symphony Orchestra to celebrate its 25th anniversary in 1964. Each of the five dances represents the spirit of a different time and place in the history of San Antonio. This dance reflects the excitement and color of the city’s many Mexican celebrations, what Williams called "the pageantry of Latin American celebration – street bands, bull fights, bright costumes, the colorful legacy of a proud people." The introductory brass fanfare creates an atmosphere of tense anticipation, while the bells, solo trumpet, and woodwinds herald the arrival of an approaching festival. The brass announce the matador’s arrival to the bullring, and the finale evokes a joyous climax to the festivities. Williams rescored this work for band, and it was first performed in 1967 by the University of Miami Band, where he was chairman of theory and composition.

Children’s March, “Over the Hills and Far Away”
Percy Grainger, revised by Frank Erickson

This work began as a piano solo and was arranged for piano and military band in 1918 while Grainger was a member of the U.S. Coast Guard Artillery Band (oboeist). It reflects Grainger’s sense that the lower octaves of the larger reed instruments provide the greatest expressivity. The piece was dedicated to “my playmate beyond the hills,” thought to be a Scandinavian girl whom Grainger could not marry due to his mother’s jealousy and possessiveness.

Variations on a Korean Folk Song
John Barnes Chance

John Barnes Chance became familiar with the folksong Geen Arrirang (“Long Horizon”) while serving in Seoul, Korea, with the Eighth U.S. Army Band in 1958-59. It is the song of a woman who does not want the man she loves to leave her. The work consists of the opening theme and five distinct variations. The piece, which Chance dedicated to his wife, won the American Band Association’s prestigious Ostwald Award in 1966.

The Inferno, First movement from The Divine Comedy
Robert W. Smith

This is the first of four movements in The Divine Comedy. Like Dante’s Inferno, the movement is divided into four sections: The Wall of Dis, sins of violence, ordinary fraud, and “treacherous fraud.” The dreadful blast of a bugle announces the actual encounter with Dis (Lucifer). Dante and Virgil climb down the flanks of Lucifer, exiting the fiery world of “The Inferno.”

Movements from Of Sailors and Whales
W. Francis McBeth

This is a five-movement work based on five scenes from Herman Melville’s Moby Dick. The movements are titled “Ishmael,” “Queequeg,” “Father Mapple,” “Ahab,” and, “The White Whale. The piece was commissioned by the California Band Directors Association, Inc., in 1990. It was taken on a tour with the U.S. Coast Guard Band with CDR Lewis Buckley, currently conductor of the Metropolitan Wind Ensemble.

The Immovable Do (the Ciphering C)
Percy Grainger

This selection, written in 1933, is not based on any folksongs or popular tunes. Rather, it is composed around and constant presence of “do,” or the note “C,” which begins in the flutes. A cipher is one of a pipe organ player’s worst dreads – the note that, once struck, continues to sound (like a stuck car horn). In this case, though, the cipher is designed to work with the music, and not “in spite of” the music, as is often the case with an organ ‘cipher.’

Occident and Orient, Grand March, Opus 25
Camille Saint-Saëns, edited by Loras Schissel

At the time Saint-Saëns composed his Opus 25, he was also working on his great Biblical opera Samson et Dalila, which contains similar references to eastern music as does this march. Although designated a grand symphonic march, Occident and Orient is almost a tone poem in the tradition of Franz Liszt. The “trio” section of the march form represents the Janissary music of the near East, including the use of percussion and unison eastern melodies. The western aspect of the work includes a broad, noble melody and dramatic counterpoint. This work is strongly reminiscent of his Marche Militaire Francaise, the finale of Saint-Saëns’ orchestral Suite algérienne (1880), which has become a staple of the band repertoire in several transcriptions.