Concert Band members

Flute
Melissa Chee
Songela Chen¹
Kelly Clarke
Ruth Levitsky¹
Anthony Lu

Oboe
Brynna Downey²
Frank Kreimendahl
Toby Kreimendahl
Nicolas Rockler

Bassoon
Dakota Marxen³
Karen Walrath

Clarinet
Jessi Abrahams
Molly Hitt
David Lawrence
Michael Popik⁴
Valerie Richmond
Phoebe Whitwell

Bass clarinet
Vanessa Jacobson

Alto saxophone
Steffi Besselink⁵
Katie Biegel
Tom Cooke⁶
Gilberto Mota

Tenor saxophone
Julia Kudryashev

Trumpet
Jonathan Abbott
Joey Calabresi
Faith Donaghey
Avery Dwyer
Jose Rosa

French horn
Jocelyn Lorrey
Rachael Skye

Trombone
Nathan Melhorn
Bobby Piankian
Rodrigo Ruiz

Euphonium
Jim Clark
Stephanie Foldvary

Tuba
Clif Banner

String bass
Robert Morrison

Percussion
Xuanzong Guo
Vicky Lee
Scott Lerman
Jonathan Schmidt

¹also piccolo
²also English horn
³also contra-alto clarinet
⁴E♭ soprano clarinet
⁵also soprano saxophone
⁶also baritone saxophone

MIT Concert Band
Winter Concert
December 13, 2015; 7:00pm
Conducted by Thomas Reynolds and Collin Myers

Variations on a Korean Folk Song  ... John Barnes Chance
Chorale and Shaker Dance  ............ John P. Zdechlik
Molly on the Shore  ................. Percy Aldridge Grainger
Chorale and Alleluia  .................. Howard Hanson
Canzona  .............................. Peter Mennin
Esprit de Corps  ........................ Robert Jager

New members welcome. We especially need percussionists, trumpeters, and other brass players! Spring semester rehearsals are Sunday and Wednesday evenings starting February 7. Email bavicchi-lives@mit.edu for more information.
Program notes

Variations on a Korean Folk Song was written by John Barnes Chance while serving in Seoul, Korea as a member of the Eighth United States Army Band. Chance encountered “Arirang,” a traditional folk song sung by native Koreans when experiencing circumstances of national crisis. The Korean word “arirang” means literally rolling hills, and the song relates the story of a man who is forced to leave his wife despite her pleas to accompany him. Chance overheard “Arirang” while riding a public bus in Korea and later incorporated it into his own work. —OCU School of Music

Chorale and Shaker Dance combines an original chorale and the traditional Shaker song, The Gift to Be Simple. Zdechlick transforms, varies, and juxtaposes both themes throughout the entire composition, incorporating intricate counterpoint and jazz-influenced syncopated rhythms. The Shaker melody does not appear in its entirety until near the end of the piece, when the trumpet section plays the tune over a flurry of activity in the upper woodwinds and a sonorous low-brass accompaniment. A short Allegro section follows, and the work draws to a close with several dissonant whole notes that resolve into a brilliant D major chord. —UCLA Symphonic Band

Molly on the Shore: “I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music—always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.” —Percy Grainger

Chorale and Alleluia was commissioned for the American Bandmasters Association by Edwin Franko Goldman. It was completed in January 1954 and premiered later that year at the American Bandmasters Association convention at West Point. The piece opens with a fine, flowing chorale. Soon the joyous Alleluia theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in the lower brasses in combination with the earlier themes. The effect is one of cathedral bells, religious exaltation, and dignity. Howard Hanson (1896–1981) was a distinguished American composer and director of the Eastman School of Music for forty years. —Palatine Concert Band

Canzona was also commissioned by Edwin Franko Goldman. It was composed by Peter Mennin (1923–1983), who studied with Howard Hanson at the Eastman School of Music and later became the president of the Juilliard School. Canzona is the only work that Mennin composed for concert band. Woodwinds and brass alternately reinforce and complement each other. Even during the solo passages, the tempo marking of Allegro Deciso underscores the powerful rhythms and themes. Mennin composed without a piano or other musical instrument. The form and orchestration of a work would be completely designed in his head before he ever put a note to paper. —Foothill Symphonic Winds

Esprit de Corps is a kind of fantasy march, as well as a tribute to the United States Marine Band and the Marine Corps in general. Full of energy and drama, the composition has its solemn moments and its lighter moments. The composer intended that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of its conductor, Colonel John R Bourgeois, for whom the initial tempo marking, “Tempo di Bourgeois,” is named. Robert Jager (1939–) is a Professor Emeritus of Music at Tennessee Technological University. —Austin Symphonic Band