MIT Concert Band
Directors:
Thomas Reynolds
Robert Rucinski

Winter Concert
Sunday, December 15, 2002 8:00 PM
Kresge Auditorium
Program

William Byrd Suite (1924) ............................... Gordon Jacob

I. The Earle of Oxford’s Marche
II. Pavana
III. Jhon Come Kisse Me Now
IV. The Mayden’s Song
V. Wolsey’s Wilde
VI. The Bells

Sinfonía de Valencia (1996) ............................ Gregory Fritze

II. Tomatina

Rhosymedre (1920) ................................. Ralph Vaughan Williams

Pineapple Poll (1952) ....................... Arthur Sullivan/Charles Mackerras

I. Opening Number
II. Jasper’s Dance
III. Poll’s Dance
IV. Finale

Overture for Band (1824) ............................ Felix Mendelssohn Bartholdy
Program Notes

William Byrd Suite

I. The Earle of Oxford’s Marche
II. Pavana
III. Jhon Come Kisse Me Now
IV. The Mayden’s Song
V. Wolsey’s Wilde
VI. The Bells

William Byrd (1542 or 3 to 1625) was a pupil of Thomas Tallis. He was known for his choral music, both sacred and secular, and was, in fact, one of the founders of the English Madrigal School.

He was also one of the most active and able of the English keyboard writers. The William Byrd Suite is based on some of his pieces taken from the Fitzwilliam Virginal Collection. The tercentenary of Byrd’s death was celebrated in 1923 and probably led Gordon Jacob to set these excerpts.

Sinfonía de Valencia

II. Tomatina

Sinfonía de Valencia was commissioned by and composed for the Centro Instructivo Musical La Armonica “El Litro” which is a civic symphonic band in Buñol (Valencia), Spain. They have won many awards for their performances including first prize at Kerkrade, the Netherlands, first prize in the Certamen International of Valencia, and others performing such arrangements for band as The Rite of Spring by Igor Stravinsky, Concerto for Orchestra by Witold Lutoslawsky and others. Although the band members are not paid for their services, forty of the one hundred sixty musicians hold full-time professional positions in major orchestras and concert bands throughout Spain.

Sinfonía de Valencia was composed as a programmatic depiction of elements in Valencia province as seen from a foreigner’s eyes. The second movement, La Tomatina, won a grant from the Massachussets Council of the Arts in 1997. It is a depiction of the festival of the same name held in Buñol (Valencia), Spain. Every year during the last Wednesday in August the town sponsors the world’s largest tomato fight, shipping in as many as one hundred tons of tomatoes for people to throw at each other. Although all in good fun, sometimes the activity is so overwhelming that what seems like a cloud of red is seen above the shoulder to shoulder people in the center of the town.
Rhosymedre Ralph Vaughan Williams

In 1920 Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in organ repertoire. Of the three, Rhosymedre, sometimes known as “Lovely,” has become the most popular. The hymn tune used in this prelude was written by a 19th century Welsh composer, J. D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this modest tune Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the hymn itself.

The Hymn tune in long values is surrounded by a moving bass line and a treble obbligato in faster notes often characterized by descending sixth. Vaughan Williams has joined together hymn tune, bass, and obbligato in such a way as to create an exceedingly fresh and ingratiating tonal language, which seems all the more remarkable when one discovers from the score that there is scarcely an accidental in the entire piece.

Pineapple Poll Arthur Sullivan/Charles Mackerras

I. Opening Number
II. Jasper’s Dance
III. Poll’s Dance
IV. Finale

The ballet “Pineapple Poll” is a spoof of the Gilbert and Sullivan operas. In 1950, the copyright on Sullivan’s music expired. One of the first to exploit this opportunity was Sadler’s Wells, who staged the ballet set exclusively to music by Sullivan, arranged by a young Charles Mackerras. During the war, Mackerras had played oboe in the pit of a Sydney theater, where they produced all of the Gilbert and Sullivan operas except for Utopia and Grand Duke, the only two not represented in the ballet. Every bar of music, even the short bridge passages, is taken from some opera. The plot is based upon “The Bumboat Woman’s Story” of Gilbert’s “Bab Ballards,” which was later developed by Gilbert into “H.M.S. Pinafore.” The story revolves around Pineapple Poll and her colleagues, who are all madly in love with the captain of the good ship H.M.S. Hot Cross Bun. In order to gain admittance to the ship, they disguise themselves in sailors’ clothes, a fact which is kept secret from the audience until near the end of the ballet.

Arthur Sullivan (1824-1900) was the son of a military band clarinetist who was the first professor of clarinet when the Royal Military School of Music opened in England at Sandhurst in 1957. Sullivan’s light operas, written to William Gilbert’s libretti over about twenty-five years from 1871, delighted the public and made a fortune for both men and their impresario, D’Oyly Carte.

Sir Charles Mackerras was born in the United States to Australian parents in 1925. He
studied in Sydney and Prague and made his debut in opera at Sadler’s Wells. From 1966 to 1969, he was First Conductor with the Hamburg State Opera. From 1970 to 1977, he was the Musical Director of Sadler’s Wells in London. Mackerras is a specialist in the Czech repertoire, notably Janácek, and has recorded a cycle of his operas with the Vienna Philharmonic.

**Overture for Band**  
Felix Mendelssohn Bartholdy

Felix Mendelssohn composed his *Ouverture für Harmoniemusik*, Opus 24, in the summer of 1824 for the wind band in residence at the fashionable resort, Doberan, on the coast of the Baltic Sea at which he was staying with his family. Although he was only fifteen years old when it was composed, the work demonstrates many characteristics of his mature style: the classicist strain, grace, and beauty, wit, skill and craftsmanship. It is one of the few concert works for band written by a major nineteenth century romanticist.

The work starts with a lyrical introductory *Andante con moto*, which is followed by an *Allegro vivace* in sonata allegro form which bears the composer’s original metronome mark, quarter note = 152. This would lend credence to historians’ assertions as to Mendelssohn’s alleged preference for very fast tempi.

In adapting the work to the instrumentation of the contemporary concert band, Dr. Herbert W. Fred has made every effort to reproduce the texture and the balance between parts of the original scoring. The work has been transposed from C to B♭, thus enabling the clarinet parts, originally written for instruments in C, to be played on modern B♭ instruments with the same fingering and range as the original. Likewise, the original parts for trumpets in C, when played in the new key on the B♭ trumpets and cornets of the modern band, retain their characteristic open tone sonority.

Program Notes compiled by Mat Willmott
MIT Concert Band - History

On Sunday, May 8, 1949, the MIT Concert Band gave its first public performance at the Hatch Memorial Shell on Boston’s Esplanade. Founded by students in the fall of 1948, the MIT Concert Band had been directed since its inception by John Corley. Mr. Corley had made the band widely known for its performance and commissioning of original compositions for winds. In December 1953, the MIT Concert Band became one of the first ensembles to devote itself entirely to original works for band in the belief that the wind band is an important and unique means of musical expression and that its repertoire is deserving of performance.

In addition to performing works of well-known twentieth-century composers such as Hindemith, Copland, and Schoenberg, the band has commissioned many new pieces. Recent commissions include works by Jeff Morrow and Adrian Childs. In 1986, the Oxford University Press began a project to publish many of the band’s commissioned works. The MIT Concert Band has given the first Boston area performances of many major compositions for band, including Hindemith’s *Symphony in B♭*, Schoenberg’s *Theme and Variations*, Holst’s *Hammersmith*, Giannini’s *Symphony No. 3*, Hanson’s *Chorale and Alleluia*, and Reed’s *Second Symphony*.

Each year the band presents four formal concerts at MIT, a Halloween concert, and about three concerts on tour. Last year’s tour took the group to Syracuse University and the Niagara Falls State Park. This year, the band is planning to tour Philadelphia. Previous tours have seen the band perform in front of the Lincoln Memorial, in the Walt Disney World International Festival; in the Festival of Contemporary Music in New York City; in the Quebec Winter Carnival; in New York’s Town Hall; and at many colleges and high schools throughout the eastern United States and Canada. In January 1993, the band spent a week touring Iceland to commemorate the 50th year of John Corley’s conducting career.

The musicians in the MIT Concert Band are students, alumni, and staff of MIT and Wellesley College, most of whom are science or engineering majors. Students play an active role in running the group; an eleven-member board of student officers, elected each year by the band membership, is responsible for the band’s administrative activities.
MIT Concert Band - Directors

Thomas E. Reynolds, Director of the MIT Concert Band, is also the Music Director at The Bromfield School in Harvard, Massachusetts, where 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. Additionally, Mr. Reynolds is a lifetime member of Pi Kappa Lambda, an honorary music society.

Robert Rucinski received his undergraduate degree from MIT in June 1999 and completed his Master’s Degree in Sept 2000. He has been involved with the Concert Band since 1995. He served as President of the Band from April 1997-May 1999, during which time he also had the pleasure of being Assistant Conductor to John Corley, leading the Band in pieces such as the Holst Suites for Military Band and Robert Russell Bennett’s Rose Variations. He has also been seen around MIT working with several musical groups. He has been Music Director of many Musical Theater Guild and Next Act productions. As a pianist and a percussionist, he has been seen with the MIT Symphony, the New England Philharmonic, and other local Boston groups.

Robert is now an active professional musician in the Boston area. Last summer, he music directed 1776 at Reagle Players in Waltham, MA, and closed Booth Production’s summer-season in Ogunquit, ME with Kiss Me Kate. He has been involved in many theaters regionally and his recent music directing credits include productions of West Side Story, Annie, The Pajama Game, A Christmas Carol, and The Sound of Music. He is also currently working on a production of The Secret Garden at Holy Name High School in Worcester as well as BIG, The Musical for the Bromfield School in Harvard, MA. This summer he will be working as the music director for the Arundel Barn Playhouse, a summer-stock theater near Kennebunkport, Maine.
MIT Concert Band 2002

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Upcoming Concerts:
February 15-17, 2003: Tour to Philadelphia

For more information on the Concert Band, please visit our webpage: http://web.mit.edu/band/