MIT Concert Band
Directors:
Thomas Reynolds
Robert Rucinski

Pre-Spring Concert
Sunday, March 2, 2003 2:00pm
Kresge Auditorium
Program

English Folk Song Suite (1923) .................Ralph Vaughan Williams

   I. March—“Seventeen Come Sunday”
   II. Intermezzo—“My Bonny Boy”
   III. Sea Songs
   IV. March—“Folk Songs from Somerset”

Mars, The Bringer of War, from “The Planets” (1914) ....... Gustav Holst

Elegy for a Young American (1964) ....................Ronald Lo Presti

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

   I. Opening Number

Incantation and Dance (1963) .....................John Barnes Chance

The Cowboys (1972) ......................................John Williams
**Program Notes**

**English Folk Song Suite**  
Ralph Vaughan Williams

Ralph Vaughan Williams is commonly regarded as one of the leading composers of this century, and one of England’s leading composers from any era. Born in Down Ampney, Gloucestershire on October 12, 1872, he studied composition with Charles Wood, Charles Stanford, Max Bruch, and Maurice Ravel. With his nine symphonies he achieved a place as one of the major symphonists of the Twentieth Century. Other major works include his six operas and the *Fantasia on a Theme by Thomas Tallis*. His other band masterwork is *Toccata Marziale* (1924), which along with the *English Folk Song Suite* and several works of Gustav Holst formed the cornerstone of the classical concert band repertoire. Vaughan Williams died in London on August 26, 1958.

The *English Folk Song Suite* was premiered by the Band of the Royal Military School of Music at Kneller Hall in 1923. The piece reflects his lifelong study of folk music. It is representative of Vaughan Williams’ masterful scoring and his original writing for winds. The *Suite* has been transcribed for orchestra.

Written for British military band in 1924, *Sea Songs* is a single-movement composition based on three English sailing songs. The first of these, Princess Royal, briskly begins the work. The melody is delightful, with a lightly played eighth-note accompaniment propelling this section effortlessly onward. The second melody, Admiral Benbow, also referred to as The Brother Tar’s Song, is bold in nature, continuing the allegro tempo of the opening. The melody of the final ballad, Portsmouth, is written in an expressive and flowing cantabile style. A quick repeat of the first two songs brings the movement to its conclusion. *Sea Songs* was not originally a movement in the *English Folk Song Suite*, but it has been added in for the purposes of this concert.

**Mars, The Bringer of War, from “The Planets”**  
Gustav Holst

In 1914, Holst heard Schoenberg’s *Five Pieces for Orchestra* which promoted cries of outrage in the audience but gave him the idea of writing a similar suite. Holst had also managed to hear Diaghilev presenting *Firebird* in 1912 and the following year *Petroushka* and *The Rite of Spring*. He was very impressed with Stravinsky’s orchestration and rhythmic vigor and used his ballets as examples in his teaching. These pieces contributed to the development of the *Planets Suite* which Holst completed in 1916.

Holst decided the order of the movements on musical criteria rather than astrological factors, so they do not move in orbit outwards from the Sun. Instead, they are ordered Mars, Venus, Mercury, Jupiter, Saturn, Uranus, and Neptune. The planets Earth and Pluto were not included because he did not want to include Earth, and Pluto had not been discovered as of yet. Today, the Concert Band performs the first movement.
Mars is battle music driven on by its asymmetric repeated rhythm in 5/4. The quiet but menacing beginning symbolizes gathering troops and mounting tension. When the full force of the fanfare is released, it is brutal war. The euphonium solo about a third of the way through the piece tells the tale of a carefully planned attack from one side, which, for all of its military excellence, is crushed. By the end, the full horror of warfare confronts us face to face. It is unrelenting, merciless, and offers us no hope of redemption.

**Elegy for a Young American**

*Ronald Lo Presti*

The Elegy For a Young American was written in 1964 and is dedicated to the memory of President John F. Kennedy. The many stages of mourning can be felt as the work unfolds. A quiet adagio sets a tone of respect and solemnity in the beginning. Feelings of shock and denial are reflected by the dynamics and octave jumps in the melody. Anger and remorse express themselves, but they are replaced with a resolution of the loss and an allegro celebration of the contributions of this great American. The maestoso closing reminds us again of our loss.

**Pineapple Poll**

*Arthur Sullivan/Charles Mackerras*

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.
**Incantation and Dance**

John Barnes Chance was born in Beaumont, Texas. He began studying composition at the age of fifteen and had several performances of his works while he was still a high school student. Chance earned both his bachelor and master of music degrees at the University of Texas where he studied composition with Kent Kennan, Clifton Williams, and Paul Pisk.

Incantation is defined as “words chanted in magic spells or rites.” Composers have often been drawn to create musical renditions of supernatural or magical happenings. Throughout music history there are prime examples of art songs, operas, tone poems, and the like based upon subjects that exceed the accepted limits of religious and social belief and wander into another realm. Chance’s work for band virtually takes the listener into another time period for a chanting ritual or mystic celebration. From the misterioso opening of the “Incantation” to the wild presto of the “Dance,” this composition creates a visual and aural image of a magical ceremony.

**The Cowboys**

This suite, arranged by Jim Curnow, is a typical example of John Williams’ capacity to enrich a film story with an almost narrative musical score. Through music, we are transported to the Old West and experience the joys and hardships of cowboy life. Taken from the 1972 motion picture “The Cowboy and the Girl,” starring John Wayne and Colleen Dewhurst, the music portrays the high spirit of wild horses and their taming. The jollity around the ranch is contrasted against the loneliness of the open range. The plains have a beauty, though, which is reflected in the song of a lark. The hard work of the cattle drive, including the fording of the wide, muddy river, is rewarded in the end.

John Williams (b. 1932) studied composition at UCLA with Mario Castelnuevo-Tedesco and later attended the Juilliard School. In 1956, he started working as a session pianist in film orchestras. He has composed the music and served as music director for over 70 films, including *Jaws, E.T., Star Wars, Superman*, *Raiders of the Lost Ark*, and *Schindler’s List*. Williams has been awarded two Emmys, five Oscars, and 17 Grammy Awards, as well as several gold and platinum records. From 1980 to 1993, Williams served as conductor of the Boston Pops Orchestra. He has written many concert pieces and is also known for his themes and fanfares written for the 1984, 1988, and 1996 Olympics.

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 Bronfeld 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. Mr. Reynolds was recently appointed as the 2004 Massachusetts All-Stat Band Chairperson. 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. While at MIT, he had also been seen working with several musical groups. He had 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 had the opportunity to work as the full time music director of the Arundel Barn Playhouse, a summer-stock theater near Kennebunkport, Maine. Most recently, he music directed the New England premiere of the student edition of Les Miserables. He can be seen frequently at the Reagle premiere of the student edition of A Chorus Line, 1776, and Evita, as well as several of their annual musical revues. Other recent music direction credits include productions of West Side Story, Secret Garden, Annie, and Kiss Me Kate.
## MIT Concert Band 2002

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<tr>
<th>Instrument</th>
<th>Players</th>
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<tbody>
<tr>
<td><strong>Flute</strong></td>
<td>Stephanie Cross, Heather Dunn, Anna Hirsch, Jacob Strauss, Fen Zhao</td>
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<tr>
<td><strong>Bassoon</strong></td>
<td>Jessica Fry</td>
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<tr>
<td><strong>Alto Sax</strong></td>
<td>Andrew Greenhut</td>
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<tr>
<td><strong>Tenor Sax</strong></td>
<td>Rich Redemske, Cora Sayers</td>
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<tr>
<td><strong>Baritone</strong></td>
<td>Rich Redemske, Cora Sayers</td>
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<tr>
<td><strong>Bari Sax</strong></td>
<td>Mat Willmott</td>
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<tr>
<td><strong>Trumpet</strong></td>
<td>Bill Andrews, Danielle Arviso, Shannon Chandler, Katherine Hohnholt, Rahul Sarathy, Marissa Vogt</td>
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<tr>
<td><strong>Tuba</strong></td>
<td>James Lawson</td>
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<tr>
<td><strong>Percussion</strong></td>
<td>Yvonne Cobbig, Sheldon Hewlett, Kenneth Marr, Jeremy Nimmer</td>
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<tr>
<td><strong>Properties</strong></td>
<td>Ken Takusagawa, Bill Andrews, Yvonne Cobbig, Sheldon Hewlett, Kenneth Marr, Jeremy Nimmer</td>
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<tr>
<td><strong>Bass Clarinet</strong></td>
<td>Karen Walrath</td>
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<tr>
<td><strong>Oboe</strong></td>
<td>Frank Kreimendahl, Toby Kreimendahl, Yang Gu</td>
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## Band Officers
- President: Heather Dunn
- VP/Tour Manager: Jacob Strauss
- Treasurer: Daniel Herman
- Personnel Managers: Stephanie Cross, Yang Gu
- Publicity Managers: Mat Willmott, Fen Zhao
- Properties Manager: Rich Redemske
- Librarian: Cora Sayers
- Social Chair: Kenneth Marr
- Archivist: Jacob Strauss

## Upcoming Concerts:
- Sunday, May 4, 2003, Kresge Auditorium, 8pm

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