Irish Tune from County Derry (1918) .......................... Percy Aldridge Grainger

“Shepherd’s Hey” English Morris Dance (1918)..... Percy Aldridge Grainger

“Lads of Wampfray” March (1941).........................Percy Aldridge Grainger

Russian Christmas Music (1969)..............................Alfred Reed

......Intermission (15 minutes)......

Armenian Dances (1945).....................................Aram Khachaturian
I. Allegro Moderato
II. Allegro

Inglesina (“The Little English Girl”) (1897)...............Davide Delle Cese

Student Conductor: Andrew Greenhut

Divertimento For Band (1951)...............................Vincent Persichetti

Danzon (1963)...................................................Leonard Bernstein

In a Cause Called “Glorious” (2000).........................Stephen Melillo

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Divertimento For Band  

Vincent Persichetti

Each of the six movements of the Divertimento covers completely different moods and styles. The work has a beautiful balance from the agitated woodwind figures and aggressive brass polyphrastic in the first and last movements to the delicate and lyrical inner movements. This compendium of styles is rare for a single work. It has been said that Persichetti’s use of instruments makes the reeds the mutes, the brass the pointers, and the percussion the connectors and highlighters. The Prologue is driving and electric, while the Song demonstrates Persichetti’s lyricism as he weaves two simple and attractive melodies together. The music does Dance in the third movement as it is tossed about by the woodwinds around a trumpet solo passage. The "pesante" opening of the Burlesque suddenly changes to "brightly" with no change in the tempo, but a complete change in the texture. The beauty of the Soliloquy belongs to the solo cornet. The percussion entrance of the March returns the pace to that of the original opening as the brass and woodwind choirs work over the punctuation and timbre of the percussion section.

Danzon  

Leonard Bernstein

Danzon is a dance from Bernstein’s ballet, Fancy Free. The ballet became such a popular attraction of the New York Ballet Theater that its story was transformed into a Broadway musical titled On the Town. This dance displays an intense, emotional Latin-American style. (WGM)

In a Cause Called “Glorious”  

Stephen Melillo

“With exuberant exhilaration,” Stephen Melillo pens, “they set forth on the great American Adventure! From that moment on, many souls have trained to defend that first and noble principle [freedom].” In this, the composer reveals his chief inspiration for In a Cause Called “Glorious,” the gallant patriots of the American Revolution.

Dizzying drama, characteristic perhaps of adventure film soundtracks, is the key ingredient to this work’s programmatic flavor. Like many concert overtures, the piece begins with a slow, duple section followed by a fast, almost nervous, triple section. Alluding perhaps to a soldier’s solemn thoughts before battle, the introduction is serene, even contemplative. In the second section, the dovetailing of agitated 16th notes, synthesized angelic voices heralding the Glorious Cause, and even interjections of the WWI melody “Over There” all add to the piece’s exuberant texture.

MIT Concert Band - Director

Thomas E. Reynolds has been a music educator for over twenty years having had experience as a conductor of high school, middle school, and elementary bands and choruses in schools in Massachusetts, New York and New Hampshire. Mr. Reynolds completed his undergraduate degree in music education at the New England Conservatory of Music in Boston, Mass., and his graduate degree in music education at Ithaca College in Ithaca, New York. In addition to his role as the Director of the MIT Concert Band, he is the Music Director at The Bromfield School in Harvard, Massachusetts. Mr. Reynolds also serves as a tour administrator and conductor for the United States Collegiate Wind Bands and Chorus, and is New England coordinator for the John Philip Sousa National Honors Band. While at the Conservatory, Mr. Reynolds was manager and trumpet section coach of the Massachusetts Youth Wind Ensemble, a group of select high school students from the Bay State which has developed an international reputation for excellence. Mr. Reynolds is an officer of the New England Music Festival Association and the Massachusetts Music Educators’ Association. Mr. Reynolds is presently the 2006 Concert Chairperson of the Massachusetts All-State Music Festival.

MIT Concert Band - Student Conductor

Andrew D. Greenhut has been playing in a concert band since he was eleven years old in Brooklyn, NY. He joined the MIT Concert Band four years ago as an alto saxophone player. He is now in his second year as the MIT Concert Band President and today marks his world premier as a conductor. Andrew has also played several shows with the MIT Musical Theater Guild. He would like to thank Thomas Reynolds and all the MIT Concert Band players and officers for their support and dedication to the band, and he would also like to thank his friends, family, and girlfriend for support at MIT and life.
Program Notes

Irish Tune from County Derry

Percy Aldridge Grainger

Australian composer, Percy Grainger, was known for his innovative and often eccentric style of composition. Grainger served as a U.S. Army bandsman during World War I. It was during this time that he composed Irish Tune from County Derry. This work is based on a folk tune which was later used as the melody for the Irish ballad, “Danny Boy.”

“Shepherd’s Hey” English Morris Dance

Percy Aldridge Grainger

Shepherd’s Hey is described as an English Morris dance. In some agricultural districts in England, teams of “Morris Men” decked out with jingling bells and other finery, can still be seen dancing to such traditional tunes as Shepherd’s Hey, which are played on the fiddle or on the pipe and tabor (a sort of fife and drum).

“Lads of Wamphray” March

Percy Aldridge Grainger

The Lads of Wamphray, conceived from the first for band, was composed in 1905 as a birthday gift to the composer’s mother, Rose Grainger. The inspiration was drawn from a folk-poem appearing in Sir Walter Scott’s “Minstrelsy of the Scottish Boarder.” In this march, Grainger wished to express the cavalier attitude of the cattle-raiding, swashbuckling English and Scottish “boarders” of the fourteenth, fifteenth, and sixteenth centuries. No folk songs or other traditional tunes of any kind are used in the work, which is based on original melodies and musical material. The Band of His Majesty’s Coldstream Guards, conducted by J. Mackenzie Rogan, premiered the work in London in 1905. After the first rehearsal, Grainger was displeased with his orchestration. The scoring was revised in 1937 and 1938. When the “re-scoring” had been completed, Grainger felt “a joy wallowing in the scoring-thought of thirty eighty years ago. The end of the ballad prov’d maybe the mightiest crest (climax) I have ever heard from my own pen.” The performance tonight marks the second of this new scholarly edition, put together by a team of musicians and edited by Joseph Kreines.

Russian Christmas Music

Alfred Reed

Russian Christmas Music is a musical piece for symphonic band, written by Alfred Reed in 1944. It is one of the most popular and frequently-performed pieces of concert band literature.

Reed was commissioned to write a piece of "Russian music" for a concert in Denver, Colorado. The concert's aim was to improve Soviet-American relations; as such, it was to include premieres of new Soviet and American works. Prokofiev's March, Op. 99 was supposed to be the Russian work, but it was discovered that the work had already been performed in the United States, and Reed was assigned to write a new piece a mere sixteen days before the concert. The piece was first performed on December 12, 1944, on nationally-broadcasted NBC radio.

L’Inglesina

Davide Delle Cese

Davide Delle Cese, born in Pontecorvo, Italy, received his initial music instruction from Antonio Geminiani, a former theater conductor and received further training at the Conservatory of San Pietro a Majella. At 26 years of age, Delle Cese scored all of the known national anthems for wind band at the direction of the Italian War Office. This commission took him three years to accomplish. Following military service, he led bands in Pontecorvo, Venice and San Leo before settling in Bitonto as resident bandmaster. Bitonto, known for its fine olive oil, is nestled near the Adriatic seaport city of Bari a historic port of embarkation during the Crusades that remained an often visited center for commercial exchange between East and West. After World War I, Delle Cese devoted most of his life to composing and teaching.

In addition to the national anthems scored for wind band, Delle Cese wrote numerous marches, concert pieces, ballets, intermezzi and lyric works. Many of these works have evocative titles such as: Fiax Lux [Let there be Light], Marcia Lunatica [March of the Lunatic], Il Sono delle Silfide [The Syphilid’s Dream] and Vede Napoli e poi Muori [See Naples and then Die].

Delle Cese penned L’Inglesina [The Little English Girl] in 1897 while he was bandmaster at Bitonto. Of his more than 400 works, this march remains his most popular. With eight different sections of contrasting material, L’Inglesina is a Grand March reminiscent of an operatic overture. True to March style, there are several euphonium countermelodies and woodwind obligato to enjoy. The march concludes with a "Grandioso" strain typical of the Italian Grand March style.
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 Bb, 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 Newport, RI. 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

Winter Concert 2005

Director:
Thomas E. Reynolds

Sunday, December 4, 2005 2:00PM