

Director Biographies

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, 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, as well as a member of the New England College Band Directors' Association.

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 Suihkonen, 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, and also a member of the New England College Band Directors' Association.

MIT CONCERT BAND

SPRING CONCERT

Celebrating 60 years!

May 15, 2009

Program

<i>Esprit de Corps</i>	<i>Robert Jager</i>
<i>Russian March</i>	<i>Pedram Hekmati</i>
<i>The Gum-Suckers March</i>	<i>Percy Aldridge Grainger</i>
<i>Symphony No. 6</i>	<i>Vincent Persichetti</i>
<i>Incantation and Dance</i>	<i>John Barnes Chance</i>
<i>Godzilla Eats Las Vegas</i>	<i>Eric Whitacre</i>

Flute/Piccolo

Marcie Adriana
Stephanie Chin
Rui Hu
Jacob Strauss

Oboe/English Horn

Grace DiCinti
Andrew Geng
Frank Kreimendahl
Toby Kreimendahl

Bb Clarinet

Jessi Abrahams
Andrea Hartlerode
Letitia Li
Michael Popik
Katie Puckett
Richard Uhler

Alto Saxophone

Seth Federspiel
Kim Jackson
Tanya Kortz
Seiko Makino

Alto Clarinet

Karen Walrath

Bass Clarinet

Vanessa Jacobson

Bassoon

Jessica Fry

Euphonium

Douglas Ruby
David Baer

Band Members

Baritone Saxophone

Tom Cooke

Tenor Saxophone

Andrew Greenhut

French Horn

Judy Hsiang
Yingdee Unhavaithaya

Trumpet

Stephen Babineau
Cedric Chandler
Raymond Lewis
Thomas Reynolds
Alex Vai

Trombone

Nathan Melhorn
Robert Piankian
Dana Tandy

Tuba/Bass

Leslie Havens
Robert Morrison

Percussion

Sudeep Agarwala
Michelle Bond
Gisela Chen
Yvonne Cobbige
Pedram Hekmati
Kenneth Marr

Piano

Sudeep Agarwala

Band Officers

President:

Kim Jackson

VP & Tour Manager:

Katie Puckett

Treasurer:

Rachel Meyer

Social Chair:

Stephanie Chin

Personnel Manager:

Letitia Li

Librarian:

Richard Uhler

Archivist:

Jessi Abrahams

Members at Large:

Judy Hsiang

Raymond Lewis

Kenneth Marr

Jacob Strauss

Mascot:

Tesla

Special thanks to Jennie Pakradooni and John Chandler

GODZILLA EATS LAS VEGAS

PART ONE

FADE UP

It is a Bright and Sunny day as the sequined curtain rises on tinsel town, and the excitement of a new day filled with the possibility of The Big Payoff is practically palpable. The band kicks off the show in high gear and all is well as we suddenly

hear:

CUT TO DESERT

A lone shakuhachi flute ushers the arrival of something really VERY bad.

CUT BACK TO BAND

A relaxed rhumba, showgirls blissfully jiggle.

CUT TO MILITARY COMMAND CENTER

(stock footage)

Morse code signals the confirmation of approaching doom.

CUT BACK TO BAND

The players finish off their third set and head for the bar; outside we hear:

SLOW ZOOM

Oh no, oh no, oh no, oh no, it's:

CLOSE UP

Godzilla! Glorious Godzilla!

VARIOUS QUICK CUTS (stock footage)

Godzilla destroys cars, screaming tourists, etc.

CUT BACK TO BAND

The band, quasi Greek Chorus, calls for Godzilla to Mambo.

GODZILLA, FULL FRAME

Godzilla mambos, casually crushing hysterical Vegans without missing a step.

EXTREME CLOSE UP

A tiny terrier barking bravely, then:

CUT BACK TO GODZILLA

Demolishing everything in his path...not even the doggie escapes.

WIDE PAN

As Godzilla heads down the strip, searching relentlessly for:

CLOSE UP (stock footage)

Frank Sinatra (Stomped!)

CLOSE UP (stock footage)

Wayne Newton (Stamped!)

CLOSE UP (stock footage)

Liberace (Stepped upon!)

VARIOUS CUTS

The Village Gods destroyed, Godzilla continues his carnage until the City of Sin is leveled.

PART TWO

FADE UP

A fearless army of Elvises (Elvi) appear in the distance, formation marching through the littered streets.

VARIOUS CLOSE UPS

The Elvi attack, using bombers, missiles, etc.

EXTREME CLOSE UP

One wicked laugh from Godzilla and the Elvi scatter like mice!

QUICK CUT (stock footage)

The Sphinx sits outside The Luxor, looking seductive in a Mae West sort of way.

CLOSE UP

Godzilla takes one look and his eyes pop out of his head.

QUICK CUTS

The Sphinx (Sphinxstress?) seduces the Reptile, who instantly falls in love and begins to:

WIDE SHOT

Tango with her.

SPLIT SCREEN

As they dance, the Elvi slowly regroup and head for the:

QUICK CUT (stock footage)

Pirate ships at Treasure Island.

ACTION SEQUENCE (MONTAGE)

The Elvi approach the dancing monster and launch a ferocious volley of cannonballs directly at him.

QUICK CLOSE UPS

The cannonballs find their mark, and Godzilla:

WIDE SHOT

Falls to the ground, annihilated. The Elvi are triumphant!

CROSSFADE

The lounge is open again, and the city of Las Vegas toasts the victory. The scene climaxes with:

VARIOUS CUTS (stock footage)

People happy, tearful, etc. Stock footage, stock music.

SLOW FADE OUT AND FADE UP

A dark, ominous and VERY familiar sound...

SLOW ZOOM

Godzilla lives! Godzilla lives! Complete terror (possible sequel?).

WIDE SHOT

The Show is over. The End.

FADE TO BLACK

PROGRAM NOTES

THE GUM-SUCKERS MARCH: "Gum-sucker" is an Australian nickname for Australians born in Victoria, the home state of the composer. The eucalyptus trees that are common in Victoria, Australia, are called "gums," and the young shoots that spring up at the bottom of the tree trunks are suckers. The term "gum-suckers" has become a nickname for young native sons of that area, like Grainger. He originally conceived this work for orchestra, with important parts for piano and mallet percussion. The work is lively, spirited and exuberant, spiced with bitonal passages that contrast with the jaunty march tune and the flowing lyric melodies. Grainger himself played the piano part with many bands.

ESPRIT DE CORPS: Robert Jager was born in Binghamton, New York (1939), and is a graduate of The University of Michigan. For four years he served in the United States Navy as the Staff Arranger/Composer at the Armed Forces School of Music. Jager is now retired and is professor emeritus at Tennessee Technological University in Cookeville, Tennessee. Jager's credits comprise over 120 published works for band, orchestra, chorus, and various chamber combinations. He has received many awards for his compositions, including being the only three-time winner of the American Bandmasters Association Ostwald Award.

Based on The Marines' Hymn, Esprit de Corps is a kind of fantasymarch, as well as a tribute to the United States Marine Band. Full of energy and drama, the composition has its solemn and lighter moments (for example, the quasi-waltz in the middle of the piece). The composer intends that this work should display the fervor and virtuosity of the Marine Band, the group who commissioned this piece, and the musical spirit and integrity of its conductor, Colonel John R. Bourgeois, conductor of the Marine Band from 1979-1996.

GODZILLA EATS LAS VEGAS: Program note by Eric Whitacre: I wrote the bulk of the piece while in my first year at Juilliard, and no kidding, I used to act out the script every morning devouring animal crackers, wreaking havoc all over the breakfast table. The 'script' was originally twice as long, and had an entire subplot devoted to a young

scientist and his love interest. As I started to finish the piece, however, it didn't seem that funny and that story (along with an extended 'Elvis tribute) ended up on the cutting room floor.

The idea that this piece is being played all over the world in such serious concert venues is the single funniest thing I have ever heard. It has been played on the steps of the Capitol by the United States Marine Band, by the Scottish National Wind Symphony (they play in kilts, so help me God), and I have a video of a Japanese audience visibly confused and shaken by the whole experience. Can you imagine? I'm laughing my head off even as I write this!

RUSSIAN MARCH: The spirit of this piece is best described by the following passage in "Message to Siberia" (1827) by the great Russian author Aleksandr Sergeevich Pushkin:

"The heavy hanging chains shall fall,
The walls shall crumble at the word,
And freedom greet you with the light,
And brothers give you back the sword."

This piece was especially composed for the MIT concert band by our own percussionist Pedram Hekmati.

"Symphony No. 6 for Band, op. 69": Vincent Persichetti was born in Philadelphia in 1915. He was a gifted pianist, an imaginative editor, and an informed critic.

Symphony for Band is one of many works for band composed by Persichetti. The piece was composed in the winter of 1955-56 on commission from the Washington University Chamber Band, which played the premiere performance on April 16, 1956 in St. Louis, Missouri. The piece was originally intended to be a six-minute work in the style of his Psalm for Band. In the course of the composition, Persichetti's six-minute work developed into a four-movement symphony.

The four movements are a reflection of 18th-century technique, including order and style of each movement. The first movement is in sonata allegro form, the opening Adagio contains essential motivic material used throughout the movement. A hymn taken from Persichetti's Hymns and Responses for the Church Year, "Round Me Falls the Night", is the basis for the second movement. The third movement assumes the role of the dance movement and is in ABC form. The finale is a breathtaking free rondo and draws

thematic material from the previous movements.

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.

Incantation and Dance is the first composition for band by John Barnes Chance. It was composed for the Greensboro Senior High Band and Director Herbert Hazelman and was premiered on Wednesday, November 16, 1960. The original title for the work was Nocturne and Dance, but when Chance later revised the composition he not only deleted thirty-one bars, but also changed the name to its current title. The "Incantation" section of the work formally serves as an introduction and presents a thirteen-measure theme from which all other melodic material is derived. The "Dance" section begins quietly with the building of a complex and driving rhythmic pattern in the percussion. As the rest of the band enters, the music becomes more and more frenzied, continuing its wild dance with complete abandon up to the final measure. Incantation and Dance is 235 measures in length and approximately seven and one-half minutes in duration.

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. 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.

Rhythm is perhaps the most important element of the work and presents the greatest technical challenge. The sixteenth-note runs and the hemiola feel in the dance theme provide a special challenge. Conductors must concern themselves throughout with proper attacks, releases, and articulations. Precision will significantly impact the final product. Because of the extremely loud dynamic levels, brasses will need to work on pitch and tone control. Range is also a concern as both the brass and woodwind parts have wide tessitura. The percussion is scored in six parts and requires the use of bass drum, gong, maracas, claves, gourd, temple blocks, timbales, timpani, whip, cymbals, tambourine, and bongos.