in an obviously non-intuitive way. Such chal-
lenge and non-idiomatic writing was re-
sponsible for several moments of bad in-
formation from the band during its perfor-
ma of Compo III.

The Concert Band then performed Prelude
for Euphonium and Band, a two-movement
piece by Professor Jack Jarrett, another local
area composer from the Berklee College of
Music. Jarrett conducted this performance
himself. While his baton technique was often
stiff, he held the band firmly in control.
Players seemed to play for him with a level of
care and discipline unexcelled elsewhere on
the program. Both movements were light,
tonal, and more than any other piece on the
program, immediately enjoyable.

The euphonium solo was played quite well
by Wayne Baumgartner. The piece fea-
tures very lyrical writing for the euphonium
in a range far higher than that which is
standard for the instrument. Baumgartner
handled the challenge of this uncharacteristically high pas-
see work easily, and made the euphonium,
a commonly, cumbersome instrument, sound melod-
ic and graceful in its highest register. Even so,
the sometimes seemed unable to overcome
these technical challenges to play the solo part
with the warmth, expression, and attention to
phrasing it demanded.

The final piece before intermission was the
Symphony for Wind Instruments, a 20-minute-
long work in its Boston premiere. The com-
poser, Paul Dickinison, currently a graduate
student at Northwestern University, wrote this
wonderful and expensive symphony in the age
of 19.

Alan Pierson '96 conducted the perfor-
ma of the Rameau tradition, and was as
much a visual delight to the audience as a
leader to the performers. His passionate physi-
ocal expression drew out the many contrasting
feelings of the piece, and he communicated to
both the audience and the performers the full
gainst of emotions present in this excellent
work.

Even when the band struggled with the
tecnical demands of this challenging and
massive piece, particularly in the third move-
ment's double fugue, Pierson's panache cap-
tured the spirit of the work: haunting and
melo-dramatic at one moment, boisterous and
light by the next.

The Band performed exceedingly well in
the thrilling and furious second movement,
which featured some excellent performances
from the percussion section, and Pierson man-
gaged to keep the excitement and energy
climbing until the last note. I felt that his per-
formance of the Symphony was the finest
moment of the program; judging from the audi-
cence's response, I was not alone in this
assessment.

The second half of the concert opened with
the Mass, a ten-minute-five-movement setting
of the full Mass Ordinary by Adrian Childs '94.

The composition was a fascinating combina-
tion of ideas gleaned from the composer's
study of the Medieval Mass, and his use of
compositional techniques of 20th century
music.

In this sophisticated work, Childs achieved
a variety of effective textures, especially the
contrast between passages which featured sev-
eral solo players and sections filled for the
entire ensemble. Childs ingeniously found ways
to subtly weave his opening "Kyrie" theme
throughout all five movements. Although some
of the solo players lacked polish, the band
performed well here under the com-poser's
bats.

For a finale, the Band performed "Three
Susanne Sketches," by Jeffrey Bishop. This
piece was the least intelligently composed of
the works on the program. The orchestration
often seemed ineffective and chaotic. As in
the first piece, the band was unable to
effectively handle some of the most difficult
writing. However, with its use of familiar
themes and special effects involving off-stage
players and unusual instruments sounds, it
served as a rousing finish to a truly excellent
concert.

This performance demonstrates the wealth
of musical talent present at MIT, and it is to
the credit of Director John Conley that he has
chosen to expose an atmosphere where this
talent can flourish.