

Department of Music
Williams Center Main Stage Events
2009-2010

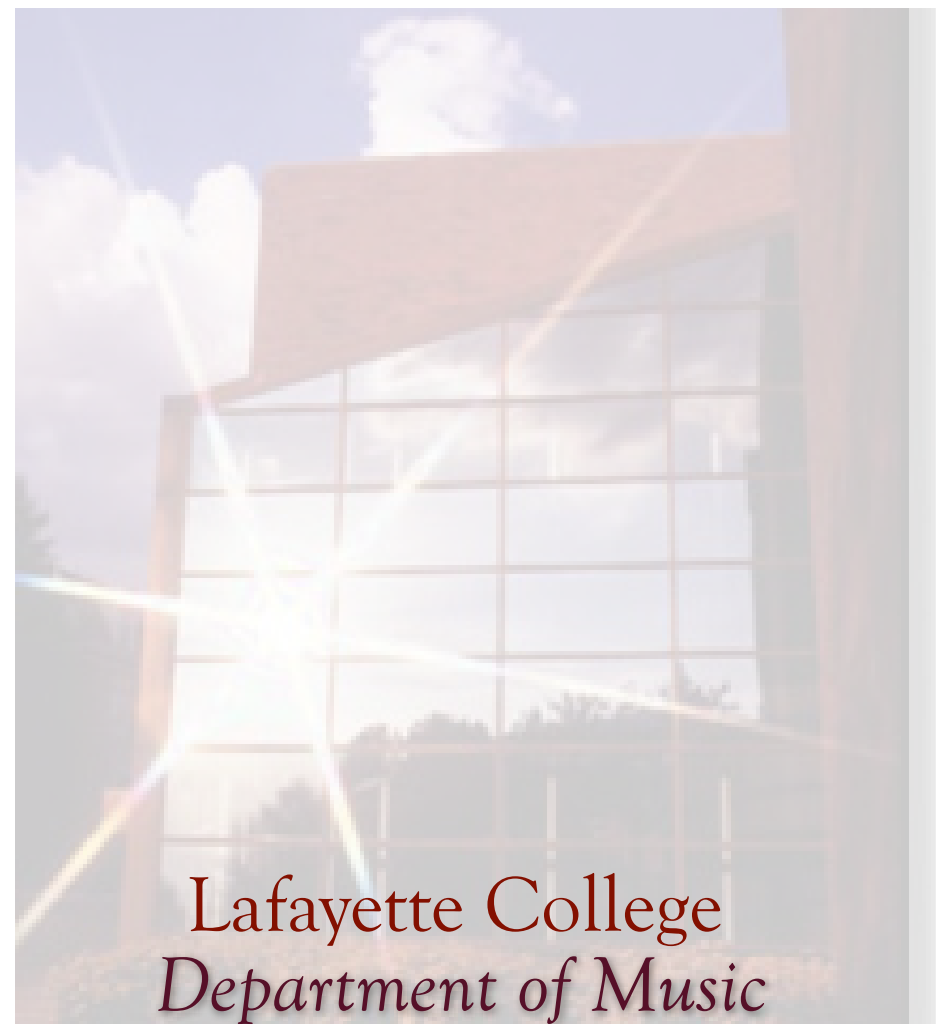
September 13, Sunday, 3 p.m.	CHARLETON/FISHER DUO
December 4, Friday, 8 p.m.	JAZZ ENSEMBLE
December 5, Saturday, 8 p.m.	CONCERT CHOIR/CHAMBER SINGERS
December 6, Sunday, 3 p.m.	ORCHESTRA
December 7, Monday, 8 p.m.	PERCUSSION ENSEMBLE
December 12, Saturday, 8 p.m.	CONCERT BAND
December 13, Sunday, 8 p.m.	MARQUIS CONSORT
April 25, Sunday, 3 p.m.	ORCHESTRA
April 26, Monday, 8 p.m.	PERCUSSION ENSEMBLE
May 1, Saturday, 8 p.m.	CONCERT CHOIR/CHAMBER SINGERS
May 6, Thursday, 8 p.m.	MARQUIS CONSORT
May 7, Friday, 8 p.m.	JAZZ ENSEMBLE
May 8, Saturday, 8 p.m.	CONCERT BAND

Please also join us on the first Wednesday of each month for our First Wednesday Recital Series. These concerts are held in room 123 of the Williams Center.

Please visit

<http://ww2.lafayette.edu/~music/>

for more information.



The Lafayette College Concert Band

Kirk O'Riordan, Conductor

Saturday, December 12, 2009

Williams Center for the Arts

8:00 p.m.

The Conductor

Kirk O'Riordan is an active composer, conductor, saxophonist, and teacher. His music has been performed in Canada, China, Costa Rica, Cyprus, Finland, Italy, and Russia; and in 23 of the fifty United States., and has been broadcast on KBAQ, WQSU, and WVIA radio. His *Cathedral* for Alto Saxophone and Organ appears on a recording by Frederick Hemke and Douglas Cleveland (EnF Records), and *River Lights* will appear on Masterworks of the New Era vol. 15 (to be released in 2009 on ERM-Media).

In August, 2009 Dr. O'Riordan joined the faculty of Lafayette College where he serves as Assistant Professor of Music and Director of Bands. In addition, he has served on the faculties of Bucknell University and Susquehanna University where he has taught music theory, composition, music appreciation, and (English) writing.

Kirk has studied composition with Rodney Rogers, Randall Shinn, James De Mars, Glenn Hackbarth, Jay Alan Yim, Burton Beerman, Marilyn Shrude, and Donald M. Wilson. He has studied saxophone with Frederick L. Hemke, John Sampen, Eugene Rousseau, and Iwan Roth.

The Concert Band

The Lafayette College Concert Band meets both semesters, affording woodwind, brass, and percussion players opportunities to perform a variety of wind band literature from traditional to contemporary. The Concert Band performs one or more concerts each semester. Students may enroll for 1/4 academic credit.

Participation in the Concert Band is open to any student, faculty or staff member. No audition is required for participation; however, a short audition for seating placement will be required each semester.

For more information, please contact Dr. O'Riordan, or visit the Department of Music Website.

Please silence all cell phones, pagers, watches, and other electronic devices before the performance begins.

Photography and recording of any kind is not permitted during the performance.

The Lafayette College Concert Band

Personnel

Flute

Lauren Huyett, Principal
Emily Defnet ◊
Hannah Quinlan
Angela Wnek ◊
Becca Heslin, Principal 2nd
Caitlin Damiano
Rachel Mount
Emily Zettler
Mike Follett, Piccolo*

Oboe

Sarah Rogal*

Clarinet

Matt Mezger, Concertmaster
Maryann Kokus
Andrew Brady
Marianna Byrne, Principal 2nd
Edward Zhou
Dan DeLuca, Principal 3rd
Marc Singer
Kelly Sullivan

Bass Clarinet

Devin Prowell
Matt Deibler◆

Saxophones

Bill Stevenson, Alto Principal*
Austin Weidner, Alto
Andrew Rowland, Tenor
Jeff Cameron, Baritone

Horn

Katie Starkweather, Principal
Andrew King
Gregory Troutman
Jessica Santiago◆

Trumpet

Peter McGrath, Principal*
Scott Albert
Alex Cutrone ◊
Seth Katz
Jon Martin

Trombone

Megumi Ikoma
Phillip Bellis
Ashley Pizzino◆
Brian Warner, Bass

Euphonium

David Ellis

Tuba

Scott Stinner, Principal*
Jenny Schechner

Double Bass

Peter Daaleman

Percussion

Brad Julian, Principal**
Tony Lorence
Taylor Dougherty
Mark Palframan
Alison Finn

Piano

Anna Maria Marzulo■

*Section Leader

**President

◊Concert Band Assistants

■Lafayette Staff

◆Guest performers

Program

Give Us This Day (A Short Symphony)

David Maslanka

I. Moderately slow~

II. Very fast

Elegy for a Young American

Ronald Lo Presti

Beacon Fires

Rob Smith

I. Ignite~

II. Glow~

III. Blaze

~pause~

Sunchasers

Roland Barrett

from The Planets, op. 32

Gustav Holst

I. Mars: The Bringer of War

IV. Jupiter: The Bringer of Jollity

Notes on the Program

David Maslanka's *Give Us This Day (A Short Symphony)* was composed in 2006. The work, in two connected movements, combines an intimate use of timbre and texture with moments of great power and intensity. Composed for a consortium of 14 high school and collegiate wind ensembles, the attempts, in Maslanka's words, to make "the connection to reality, and by reality I mean a true awakesness and awareness. *Give Us This Day* gives us this very moment of awakesness and alive awareness so that we can build a future in the face of a most dangerous and difficult time." Maslanka continues: "I chose the subtitle because the music isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody Vater Unser in Himmelreich, no. 110 from the 371 Four-part chorales by Johann Sebastian Bach."

Composed in 1964, Ronald Lo Presti's *Elegy for a Young American* mourns the loss of President John F. Kennedy. The work begins with a quiet tone of respect and solemnity, and explores the shock, anger, grief, and finally, acceptance of grief after loss. The piece ends with a serene reminder both of what was lost, but what also might be found.

Beacon Fires, composed in 2009, was commissioned by Mark Hartman and the Crane Youth Music Wind Ensemble for performance during its 37th season. Each of the three connected movements is dedicated to a past director. The work features many solo passages for a variety of instruments, frequent meter changes, and energetic rhythms. The title, according to Smith, refers to "fires that can be seen from a great distance because of their high vantage point-usually a hill or tower. This seems a fitting metaphor for these directors who have served as important role models for our youth."

Sunchasers, by Oklahoma composer Roland Barrett, was composed in 2001. The work was commissioned by Phi Beta Mu, the international band conductors professional fraternity, in honor of the University of Oklahoma Director of Bands, Gene Thrailkill. Barrett writes: "In many Native American cultures, there is a common term used to describe people who go above and beyond the usual boundaries in pursuit of a particular vision or quest. These people are called sunchasers."

Gustav Holst began composing *The Planets* in 1914. The seven-movement work depicts the astrological influences the planets have on the human psyche. After a hastily prepared private performance in London in 1918 (so hastily prepared, in fact, that the musicians received the completed music a mere two hours before the performance), the work received its proper debut in 1920 with the London Symphony Orchestra under the direction of Albert Coates.

The work rapidly became one of Holst's best-known works; so much so that when Pluto was discovered in 1930 Holst refused to add a movement, fearing that the work had overwhelmed interest in his other music. Aficionados of the concert band repertoire will know his two Suites for Military Band, as well as the larger *Hammersmith, Prelude and Scherzo*, op. 52.

"Mars, The Bringer of War" is the first movement of the suite. The famous rhythmic ostinato permeates the piece, and gradually builds to several very powerful climaxes in the course of the movement. "Jupiter, The Bringer of Jollity," is the center movement, and is constructed in a modified arch form which ends with a brief restatement of the chorale which forms the middle section of the movement.