

Department of Music

2011-2012 Season

September 2, 8:00 p.m. Skip Wilkins Quartet*

October 2, 3:00 p.m. Artist-in-Residence: Svyetlana Bukvich-Nichols

November 20, 8:00 p.m. Lafayette Chamber Orchestra*

December 3, 8:00 p.m. Concert Choir and Chamber Singers*

December 5, 8:00 p.m. Percussion Ensemble*

December 7, 8:00 p.m. Jazz Ensemble*

December 9, 12:15 p.m. Department of Music Honors Recital

December 10, 8:00 p.m. The Lafayette College Concert Band*

December 11, 3:00 p.m. Marquis Consort*

February 5, 3:00 p.m. Faculty Recital: Charlton/Fisher Duo*

April 13–14: New Music Lafayette

April 13, 8:00 p.m. Contemporary Music Ensemble*

April 14, 8:00 p.m. duoARTia*

April 28, 8:00 p.m. Concert Choir and Chamber Singers*

April 29, 3:00 p.m. Lafayette Chamber Orchestra*

April 30, 8:00 p.m. Percussion Ensemble*

May 2, 8:00 p.m. Jazz Ensemble*

May 4, 12:15 p.m. Department of Music Honors Recital

May 5, 8:00 p.m. The Lafayette College 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://music.lafayette.edu>
for more information.*



The Lafayette College Concert Band

Kirk O’Riordan, conductor

Alex Cutrone '13, assistant conductor

Saturday, December 10, 2011

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; in 30 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* was recently released on Masterworks of the New Era vol. 15 (ERM-Media). His *Moments, once remembered* for Soprano Saxophone and Guitar (commissioned by Farrell Vernon) will be released in June on the Centaur label.

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 Lafayette College 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 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 and Concert Band websites.

<http://music.lafayette.edu>

<http://sites.lafayette.edu/concertband>

Thank you for supporting music at Lafayette College!

As a courtesy to the performers and your fellow patrons, 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.

No food or drink is permitted in the theater.

The Lafayette College Concert Band

Personnel

Flute

Kathryn Best (Piccolo)
Julia Campbell, Principal
Mary Higgins
Emily Defnet
Morgan McGuinness
Maureen Carey, Principal 2nd
Angela Wnek
Nicole Tchorowski
William Xie

Oboe

Madeline Frieze, Principal
Allison Matthews

English Horn

Sarah Rogal

E♭ Clarinet

Marianna Byrne

Clarinet

Chelsea Cutino, Concert Master
Andrew Brady, Associate Concert Master
Samantha Schwarz
Brittany Broderick, Principal 2nd
Julia Ben-Asher
Kelly Sullivan
Matthew Plishka, Principal 3rd
Hannah Kowalski
Elise Meade
Marc Singer

Alto Clarinet

Julia Ben-Asher

Bass Clarinet

Matthew Mezger

Bassoon

Clare Baruffaldi ♦

Saxophones

Andrew Rowland, Soprano**
Michael Robinson, Alto--Principal
Charles Vincent, Tenor
Jeff Cameron, Baritone

Horn

Kyla Seuss ♦
Andrew King ♦
Andrew Feldman ♦

Trumpet

Scott Albert, Principal
Sam Freiheiter
Matthew Morris
Seth Katz
Emily Pizzino
Andrew Fixler

Trombone

Ashley Pizzino ♦
Caitlin Damiano
Henna Cho
Phil Bellis (Bass), Principal

Tuba

Jenny Schechner
Elizabeth Allacco

Piano

Anna Maria Marzullo ■

Double Bass

Nicholas Limburg

Percussion

Taylor Dougherty, Principal*
Tony Lorence
Ben Richards
Michael Ryan

Assistant Conductor

Alex Cutrone

Librarian

Michael Ryan

Program

Javelin (1994)

Michael Torke (b. 1961)
(trans. Merlin Patterson)

The Leaves are Falling (1964)

Warren Benson (1924-2005)

Toccata Marziale (1924)

Ralph Vaughn Williams (1872-1958)

Alex Cutrone '13, conductor

Intermission

Lincolnshire Posy (1937)

Percy Grainger (1882-1961)
(ed. Frederick Fennell)

I. Lisbon (Sailor's Song)

II. Horkstow Grange (The Miser and his Man--a Local Tragedy)

III. Rufford Park Poachers (Poaching Song)

IV. The Brisk Young Sailor (who returned to wed his True Love)

V. Lord Melbourne (War Song)

VI. The Lost Lady Found (Dance Song)

Tears (1994)

David Maslanka (b. 1943)

**President

♦ Guest performers

■ Lafayette Staff

Notes on the Program

Javelin

I had three goals in mind when I began this piece for the Atlanta Symphony's anniversary: I wanted to use the orchestra as a virtuosic instrument, I wanted to use triads (three-note tonal chords), and I wanted the music to be thematic. I knew I would welcome swifter changes of mood than what is found in my earlier music. What came out (somewhat unexpectedly) was a sense of valor among short flashes and sweeps that reminded me of something in flight: a light spear thrown, perhaps, but not in the sense of a weapon, more in the spirit of a competition. When the word *javelin* suddenly suggested itself, I couldn't help but recall the 1970s model of sports car my Dad owned, identified by that name, but I concluded, why not? Even that association isn't so far off from the general feeling of the piece. Its fast tempo calls for 591 measures to evoke the generally uplifting, sometimes courageous, yet playful spirit.

(Notes by Michael Torke)

The Leaves are Falling

Completed in January, 1964, *The Leaves Are Falling* introduced to the large wind ensemble-band literature a kind of music in which in its single movement length and introspective character was unknown to that time. The work was commissioned by Kappa Gamma Psi, a small national music fraternity of which Frank L. Battisti, Ithaca, NY, was an officer. The work was inspired by the poem *Herbst* (Autumn) from *Buch der Bilder* by Rainer Maria Rilke.

The leaves are falling, falling as if from afar,
as though far gardens withered in the skies;
They are falling with denying gestures.

And in the nights the heavy earth is falling
from all the stars down into loneliness.

We all are falling. This hand falls.
And look at the others: it is in them all.

And yet there is one, who holds this falling
with infinite gentleness in his hands.

(Notes by Warren Benson)

Toccata Marziale

As with most music to come out of Europe after the turn of the century, Vaughan Williams' *Toccata Marziale* combines folk language, military band tradition and the stylings of the art music of the period. Its triple meter and march-like feel differentiate it from the marches to which it is so often compared. The main theme, frequently passed around the band, is the one component of the piece that remains constant, as metric feel, tone color and dynamic range all evolve and progress in a cyclical manner.

(Notes by Alex Cutrone)

Lincolnshire Posy

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

(Notes by Percy Grainger)

Tears

The title ***Tears*** comes from my reading of the novel "Monnew" by the African writer Ahmadou Kourouma. His story tells of the dissolution of a traditional African culture as Europeans overran it. The native people were made to endure the "monnew" - the insults, outrages, trials, contempt, and humiliations - of colonialism. A chapter heading in Kourouma's book reads, "Our tears will not be abundant enough to make a river, nor our cries of pain sharp enough to extinguish fires." This is the external motivation for the piece, but I don't know anyone in Africa directly. I have come to understand that fascination with something in the external world means that a thing deep inside has been touched. So the piece is about something in me. Over the years my music has acted as predictor for me. It gives me advance nonverbal messages about things I don't understand yet - movements of my unconscious that are working their way toward the light.

Tears finally is about inner transformation, and about groping toward the voice of praise. As St. Francis and St. Ignatius have it, the proper function of the human race is to sing praise. ***Tears*** is about inner breaking, and coming to terms with the pain that hinders the voice of praise; *Tears* is about the movement toward the heart of love.

(Notes by David Maslanka)