Department of Music 2013-2014 Season

September 20, 8:00 p.m.
New Music Lafayette I: American Modern Ensemble

October 9, 8:00 p.m.
New Music Lafayette II: Holly Roadfeldt, piano

November 17, 300 p.m.
The Lafayette College Concert Band

November 24, 3:00 p.m.
Lafayette Chamber Orchestra

November 25, 8:00 p.m.
New Music Lafayette III:
Lafayette College Contemporary Music Ensemble

December 3, 8:00 p.m.
Jazz Ensemble

**December 6, 12:15 p.m.
Student Honors Recital

December 7, 8:00 p.m.
Concert Choir, Chamber Singers, and Percussion Ensemble

February 5, 8:00 p.m.
Skip Wilkins and Tom Kozic

February 9, 3:00 p.m.
Charlton-Fisher Duo

April 13, 3:00 p.m.
Concert Choir and Chamber Singers

April 21, 8:00 p.m.
New Music Lafayette IV:
The Lafayette College Contemporary Music Ensemble

May 4, 3:00 p.m.
Chamber Orchestra

May 5, 8:00 p.m.
Percussion Ensemble

May 7, 8:00 p.m.
Jazz Ensemble

**May 9, 12:15 p.m.
Student Honors Recital

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

May 11, 3:00 p.m.
Marquis Consort

**Williams Center 123. No tickets required.
The Department of Music

The Department of Music at Lafayette College is committed to the study of music as an important element of a truly excellent liberal arts education. A primary goal is to offer students—regardless of their major field of study and whatever their career goals might be—the opportunity and means to experience music emotionally and intellectually. We address this goal by offering a wide variety of courses in the four principal areas of music—music history and literature, music theory and analysis, performance, and composition. These courses and performance activities provide our students with a solid foundation in these traditional areas of music study. We encourage students to pursue their individual musical interests and to explore and enjoy music in its infinite variety to whatever extent they are capable.

Many students develop their own course of study, and truly exceptional students are encouraged to participate in the development and implementation of the music program by assisting in classes, the electronic music lab, and ensembles. The world of professional music is extremely competitive today, but interesting and rewarding opportunities do exist for those with the motivation, talent, and preparation to succeed. While Lafayette is not a "professional music school" in the strictest sense of the term, students with a strong interest in music may choose the Bachelor of Arts degree in Music or elect a minor in music. Both curricula can lead to a career in music, and, when combined with other interests or majors, open up a wealth of music-related career opportunities, such as music journalism, arts management, recording engineering, arts medicine, or music therapy. Many former students have continued to realize their potential in graduate school, the performing world, and a host of rewarding careers involving music.

The Department of Music at Lafayette is dedicated to providing a wide variety of musical experiences for all interested students. We strongly encourage everyone to continue to build upon previous musical experiences and to develop new ones. We offer numerous opportunities to perform, to compose, to study music in an historical context, and to explore music technology. Interested singers and instrumentalists also have the opportunity to study privately with some of the finest artist-teachers anywhere, from beginning through advanced levels. The curriculum includes offerings in theory, performance, composition, history, literature, and criticism. In addition to the more traditional offerings, students can explore jazz styles, world music traditions (Africa, China, Japan, India, Indonesia), and electronic composition.

For more information, please visit our website: http://music.lafayette.edu or follow us on Twitter: @LafColMusic
The 2014-2015 Season

**Saturday, November 15, 2014**

8:00 pm: Williams Center for the Arts

**Saturday, May 9, 2014**

8:00 pm: Williams Center for the Arts

This concert will feature the World Premiere of Kirk O’Riordan’s new symphony-length work, Iris.

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**Thank You**

Allison Quensen Blatt

Anna Maria Marzullo

Tim Frey

Ellis Finger

Chris Soliday

The Lafayette College Department of Music

Gloria Takacs

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**Program**

**Saturday, November 15, 2014**

Molly on the Shore (1920)  
Percy Grainger  
(1854-1917)

Variations on a Korean Folk Song (1967)  
John Barnes Chance  
(1932-1972)

Madeline Friese, conductor

Finale from Symphony no. 5 op. 47 (1937)  
Dimitri Shostakovich  
(1906-1975)

arr. B. Rlighter

Berceuse and Finale from Firebird (1912)  
Igor Stravinsky  
(1882-1971)

arr. R. Longfield

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**Saturday, May 9, 2014**

In evening’s stillness... (1996)  
Joseph Schwantner  
(1943- )

Steven Bryant  
(1972- )

Short Ride in a Fast Machine (1986)  
John Adams  
(1947- )

arr. L. Odom

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**--intermission--**
Program Notes

**Percy Grainger: Molly on the Shore**

In setting *Molly on the Shore* I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music — always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.

---Percy Grainger

**John Barnes Chance: Variations on a Korean Folk Song**

Variations on a Korean Folk Song is based upon a folk tune that the composer learned while serving the U.S. Army in Seoul, Korea. The tune is known as “Arrirang.” In autumn 1966, for the Journal of Band Research, Chance said: “I became acquainted with the folk song while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations.

---John Barnes Chance

The piece is mainly melancholy in nature, but Chance twists and changes the melody in several different ways to reflect a large spectrum of styles and emotions. In my interpretation, I have decided to use the lyrics of the original folk song to guide the imagery of the piece. Chance leads us on the journey of a melancholy lover as he traverses majestic mountains en route to the capitol, where his fair mistress awaits, encountering a series of scenes along the way. While Chance does not explicitly say that the variations are programmatic, we have taken variations on a simple melody and turned them into variations on mood, scenery, and story.

---Madeline Friese

**Trombone**
- Riley Smith
- Phillip Kenney
- T.J. Lutz
- Dominick Falco

**Euphonium**
- Alex Whyling

**Tuba**
- Miles Young
- Jason Devlin

**Piano**
- Anna Maria Marzullo

**Double Bass**
- Nicholas Limburg

**Percussion**
- Michael Ryan, Principal

**Ben Richards**, Associate Principal
- Alex Schaller
- Christine Carpenter

**Drew Jeffrey**

**Assistant Conductor**
- Madeline Friese

**Librarians**
- Julia Campbell, head
- Stavros Kariofillis

**President**
- Bridget Rauch

**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
The Lafayette College Concert Band Personnel

**Flute**
Maureen Carey, Principal
Kaitlyn Koch
Rebecca Miller
Bridget Rauch
Julia Campbell, Principal 2nd
Nicole Tchorowski
Benji Helbien
Kathryn Best, Piccolo

**Oboe**
Madeline Friese, Principal
Allison Matthews (English Horn)

**Eg Clarinet**
Brittany Broderick
Clarinet
Chelsea Cutino, Concert Master
Stavros Karofillis
Brittany Broderick
William DeBarba, Principal 2nd
Alexander Gordon-Sandweiss
Julia Ben-Asher
Joe Cercola, Principal 3rd
Heather MacNeill

**Alto Clarinet**
Julia Ben-Asher

Bass Clarinet
Matthew Plishka

Bassoon
Hannah Kowalski

Saxophone
Michael Meshberg, Alto/Soprano,
Acting Principal
Cassidy Madison, Alto
Matthew Katz, Alto
Charles Vincent, Tenor
Victoria Mulligan, Tenor
Fletcher Horowitz, Baritone

Horn
Kimberly Goddard, Principal
Kyla Suess
Lucy McKnight
Walter Burkat

Trumpet
Sam Freiheiter, Principal
Ryan Dupuis
Hannah Goldstein
Kaitlin Brown, Principal 2nd
Matthew Morris
John Burns

--- Guest performers
Lafayette Faculty/Staff
Bold: Graduating Senior

Joseph Schwantner: In Evening’s Stillness

In evening’s stillness... was commissioned by the Illinois College Band Directors Association in 1996. It was premiered at the Midwest Music Educators National Conference convention in Peoria, Illinois, by an ensemble made up of students from the ten universities that participated in the consortium. Donald Hunsberger conducted the performance. As in his previous two works for wind ensemble, In evening’s stillness... was inspired by poetry he himself had composed:

In evening’s stillness
a gentle breeze,
distant thunder
encircles the silence.

The piece is created from three ideas, which rotate throughout the work. The first idea is a somewhat ominous rumbling gesture which begins with percussion. The second idea features the piano and winds—a quasi-minimalist section built from constantly changing meters and orchestral resonance. The third idea features the brass in a cascading melody built from quintal sonorities. In evening’s stillness... is the third of a trilogy of works for wind ensemble.

Steven Bryant: Dusk

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. Dusk is intended as a short, passionate evocation of this moment of dramatic stillness. --Steven Bryant

John Adams: Short Ride in a Fast Machine

One of, if not “the” most performed works by an American composer, Adams’ Short Ride is a quintessential example of what might be termed “Post-minimalism.” The work was conceived by Adams after a ride (at what is likely a high rate of speed) in his friend’s Ferrari: Adams generates the resulting excitement with exhilarating melodic lines and polymetric/polyrhythmic accents.
Dimitri Shostakovich: Finale from Symphony no. 5

Composed in 1937 and premiered to popular and critical acclaim, the Fifth Symphony, as Slominsky writes, “does not represent a radical departure from Shostakovich’s highly individual style, but rather summarizes all its most striking qualities, and infuses the music with great dramatic and dynamic power.” This is particularly true of the Finale movement, which opens and closes with a melody that evokes both ominous and majestic qualities. The work was composed after a two-year struggle for personal reinvention brought on by commentary from the Soviet government which described Shostakovich as “the foremost representative of tendencies harmful to Soviet art.” Heard in this light, the Finale produces moments of defiance, introspection, remorse, and hope.

Igor Stravinsky: Berceuse and Finale from Firebird

Stravinsky’s The Firebird is the first of the three ballets that established him as the great master we know him to be today. It was commissioned, like the others, by Sergei Diaghilev (this was the first of Diaghilev’s commissions from any composer). The two movements performed tonight are the final two in the orchestral suite derived from the full ballet, and are played without separation. The work demonstrates Stravinsky’s unique command of orchestral color, a facet of his compositional prowess that is also evident in Petrushka and The Rite of Spring.

The Conductor

Kirk O’Riordan (b. 1968) is an active composer, conductor, saxophonist, and teacher. Performances of his music have been featured at festivals and conferences across the United States and Europe, including the Indiana State University, UNCG and Western Illinois University New Music Festivals, and national and regional conferences of the College Music Society and Society of Composers, Inc. His music has been recorded on the Ravello, ERM-Media, and EnF labels and performed by established and emerging artists such as Frederick Hemke, Jeffrey Lyman, duoARTia, AVIDduo, Orchestra Bruno Maderna, and academic ensembles at a variety of institutions across the country. Current Projects include a concerto for Bassoonist Saxton Rose, a set of 26 Preludes for pianist Holly Roadfeldt, a 34-minute work for Wind Ensemble, and a chamber opera on a libretto by author Lee Upton.

O’Riordan’s music has been referred to as “unapologetically beautiful” and is often praised for its uniquely “visual” qualities which depict a wide range of striking moods. His new compact disk, Strange Flowers, was released by Ravello Records in November of 2013 and praised by Audiophile Audition as “one of the most impressive and beautiful collections of chamber music I have heard in awhile…. This is all just so lovely and invokes exactly the emotions that good music should be able to induce in all of us.” Gramophone Magazine praised O’Riordan as “a deeply sensitive composer” for whom “imagery is a defining inspiration.”

Since 2009, O’Riordan has been a member of the faculty at Lafayette College (Easton, PA) where he teaches courses in music composition, theory, and serves as conductor of the Lafayette College Concert Band and Contemporary Music Ensemble. In addition, he is the Artistic Director of the New Music Lafayette concert series. He holds degrees in composition, conducting, and saxophone performance from Arizona State University, Northwestern University, Indiana University, Bowling Green State University, and the University of Denver.

O’Riordan has studied composition with Rodney Rogers, Randall Shinn, Glenn Hackbarth, James De Mars, Burton Beerman, Donald M. Wilson, and Marilyn Shrude. His saxophone teachers include Frederick L. Hemke, Eugene Rousseau, and John Sampen.