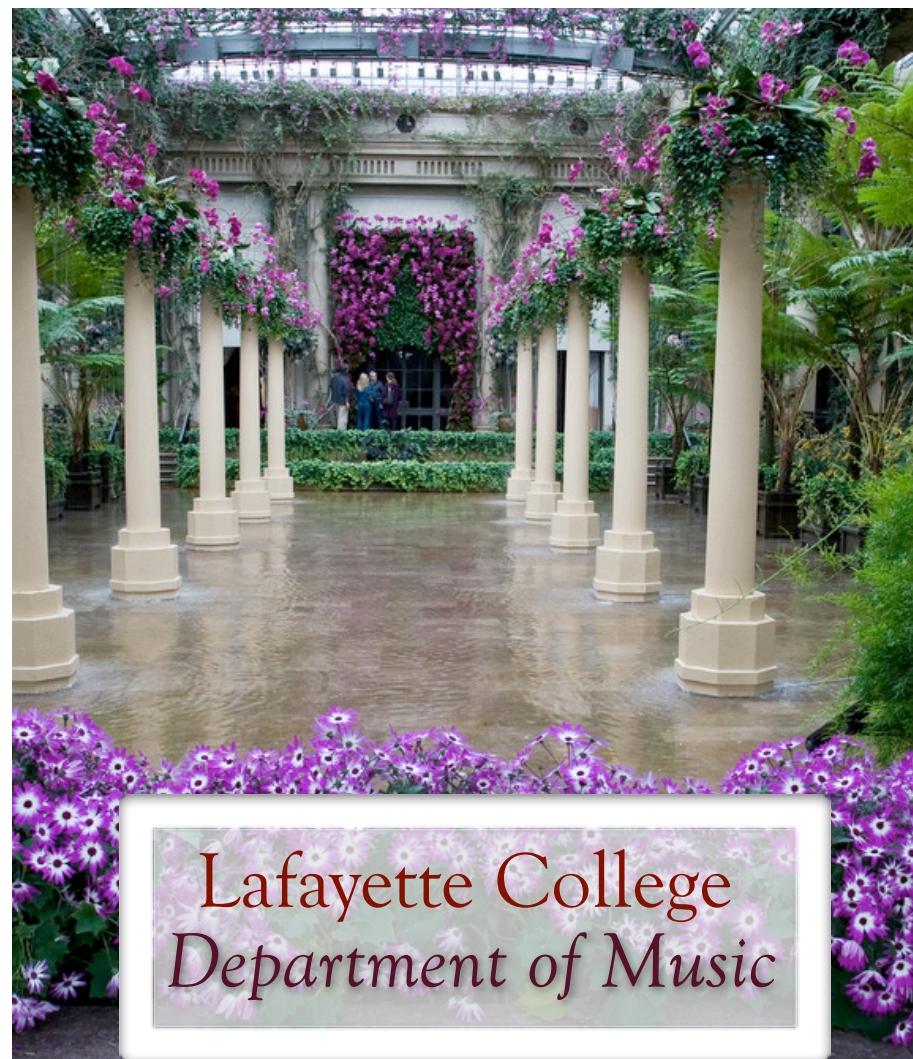


*Department of Music*  
*2010-2011 Season*

October 7, 8 p.m. **Faculty Recital: Susan Charlton and Alexis Fisher**  
November 14, 3 p.m. **Faculty Recital: Jennifer Kelly and Mary Jo Lodge**  
November 21, 3 p.m. **Lafayette Chamber Orchestra**  
December 4, 8 p.m. **Concert Choir and Chamber Singers**  
December 5, 3 p.m. **Marquis Consort**  
December 6, 8 p.m. **Percussion Ensemble**  
December 8, 8 p.m. **Jazz Ensemble**  
December 10, noon, Williams Center 123 **Juried Student Recital**  
December 11, 8 p.m. **Concert Band**  
December 12, 8 p.m. **Faculty Recital: Skip Wilkins Quartet**  
February 4, 8 p.m. **Faculty Recital: Jack Furlong Quartet**  
March 10, 8 p.m. **New Music Lafayette**  
April 5, 8 p.m. **Music Faculty Recital**  
April 25, 8 p.m. **Percussion Ensemble**  
April 30 and May 1, 4 p.m., \$10 **Concert Choir and Chamber Singers**  
St. Paul's Evangelical Lutheran Church, Allentown  
May 1, 8 p.m. **Chamber Orchestra**  
May 4, 8 p.m. **Jazz Ensemble**  
May 6, noon, Williams Center 123 **Juried Student Recital**  
May 6, 8 p.m. **Marquis Consort**  
May 7, 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://music.lafayette.edu> for more information.*



*The Lafayette College Concert Band*

*Kirk O'Riordan, conductor*

*Saturday December 11, 2010*

*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 24 of the fifty United States. Kirk is the recipient of numerous awards as both a composer and a performer, including annual ASCAPPlus awards, a Composer's Assistance Program grant from the American Music Center, the 2001 Arizona State University Composition Competition, the 2000 Contemporary Music Society competition, and an ERM-Media Masterworks Prize, and his music is recorded on the EnF, ERM-Media, and Centaur labels. 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. He holds the Doctor of Musical Arts degree from Arizona State University (the first recipient of that degree from ASU); the Certificate of Performance in Saxophone from Northwestern University; and three Master of Music degrees (composition, saxophone performance, and conducting). 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 our websites.

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

*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

Lauren Huyett, Principal

Maureen Carey

Alexandra Knobel

Angela Wnek ◇

Kathryn Best, Co-Principal 2<sup>nd</sup> (Piccolo)

Michael Follett, Co-Principal 2<sup>nd</sup> (Piccolo)\*\*

Emily Defnet ◇

Rachel Mount

Caitlin Damiano

Jessica Youndt

### Oboe

Sarah Rogal

### Clarinet

Michael Pinkard, Concert Master

Matthew Mezger

Marianna Byrne, Principal 2nd

Kelly Sullivan

Julia Ben-Asher, Principal 3rd

Hannah Kowalski

Andrew Brunquell

### Bassoon

Joey Mathias◆

### Bass Clarinet

Jack Furlong■

### Saxophones

Andrew Roland, Alto Principal\*

Derek Vill, Alto

Charles Vincent, Tenor

Jeff Cameron, Baritone

### Horn

Katie Starkweather, Principal

Andrew King

Mark Palframan

### Trumpet

Peter McGrath, Principal\*

Scott Albert

Alex Cutrone ◇

Seth Katz

Emily Pizzino

Andrew Fixler

### Trombone

Phillip Bellis

Ashley Pizzino◆

Josh Huber◆

### Euphonium

Jon Martin

### Tuba

Scott Stinner, Principal\*

Jenny Schechner

### Double Bass

John Paul Bisciotti◆

### Percussion

Brad Julian, Co-Principal

Taylor Dougherty, Co-Principal◇

Tony Lorence

Mark Palframan

Brendan Flood

Dafna Charles

Ben Richards

### Piano

Anna Maria Marzullo■

\*Section Leader    ■Lafayette Staff

\*\*President        ◆Guest performers

◇Concert Band Assistants

## Program

Overture to *Candide* (1956)

Leonard Bernstein (1918-1990)

Variations on “America” (1891)

Charles Ives (1874-1954)

October (2000)

Eric Whitacre (b. 1970)

The Hanging Gardens (2010)

Kirk O’Riordan (b. 1968)

*World Premiere*

## Intermission

Incantation and Dance (1963)

John Barnes Chance (1932-1972)

magneticfireflies (2000)

Augusta Read Thomas (b. 1964)

Vesuvius (1999)

Frank Ticheli (b. 1958)

## Notes on the Program

### Overture to *Candide*

Composed in 1956, the Overture to the comic operetta *Candide* has become a staple of both the orchestra and wind ensemble repertoires. The five-minute work is based on several arias, including “Oh, Happy We” (the lyrical second theme of the overture) and the virtuosic “Glitter and Be Gay,” which becomes the ending.

### Variations on “America”

Charles Ives was the son of a Civil War band leader who imparted to his young son a unique and startlingly fresh musical imagination. Having grown up in a family environment in which American folk music flourished, Charles soon developed an interest in incorporating this music into his work. He would do so, though, in unconventional ways. For example, it was not uncommon for Ives to set two (or more) melodies simultaneously, in different keys and in different meters. The result is the musical equivalent of the “collage” technique in art. *Variations on America* was originally composed for organ when Ives was 17.

### October

Eric Whitacre composed *October* in May of 2000 for a consortium of high school ensembles in Nebraska. The work attempts to depict the serenity and peacefulness of Whitacre’s favorite month, and is similar in style to the choral pieces for which he has become famous. Of the piece, Whitacre states “Something about the crisp autumn air and the subtle changes in light always make me a little sentimental, and as I started to sketch I felt the same quiet beauty in the writing. The simple, pastoral melodies and the subsequent harmonies are inspired by the great English Romantics, as I felt this style was also perfectly suited to capture the natural and pastoral soul of the season. I’m happy with the end result, especially because I feel there just isn’t enough lush, beautiful music written for winds.”

### The Hanging Gardens

*The Hanging Gardens* was composed for the Lafayette College Concert Band. This piece began during a visit to Longwood Gardens in June, 2010. The Conservatory there seemed Eden-esque to me, and I found it hard not to look for serpents and apples. While the title may refer more closely to the Hanging Gardens of Babylon (one of the seven wonders of the ancient world—and, incidentally, I am not shying away from that connection), my thoughts during the conception of the piece focused more on the contemplation of the beauty, as well as the similarities and differences of the myriad plants: so much is similar from afar, but intimately different up close. Oh...and serpents and apples...

### Incantation and Dance

*Incantation and Dance* was Chance’s final published work. Now very much a standard in the wind ensemble repertory, the piece was composed in North Carolina with funding from the Ford Foundation. As the title implies, the work is in two sections: a mournful, expressive opening and a highly energetic dance that features the percussion section.

### magneticfireflies

Augusta Read Thomas is one of the leading figures in contemporary music. She has taught at Northwestern University and at the Eastman School of Music, and has been Composer-in-Residence with the Chicago Symphony Orchestra. Thomas describes this work, for chamber winds, as “very rhapsodic, lyrical, rich and majestic, but also quite playful.” In the score, she writes “One of the main intentions of this music is the juxtaposition between stark, bold, individual colors, such as a loud solo trumpet, Mahler style, with a completely blended timbre, Debussy style.”

### Vesuvius

Originally conceived as a wild, passionate dance that might have been performed at an ancient Roman Bacchanalia, *Vesuvius* soon, according to the composer, “grew more explosive and fiery, the piece evolved to become more like a dance from the final days of the doomed city of Pompeii, destroyed by Mt. Vesuvius in A.D. 79.” The work is comprised of driving rhythms and melodies that imply the impending cataclysm.